EXCLUSIVE! CLARE HIGGINS explains why Ohila might really be the Doctor's mother!

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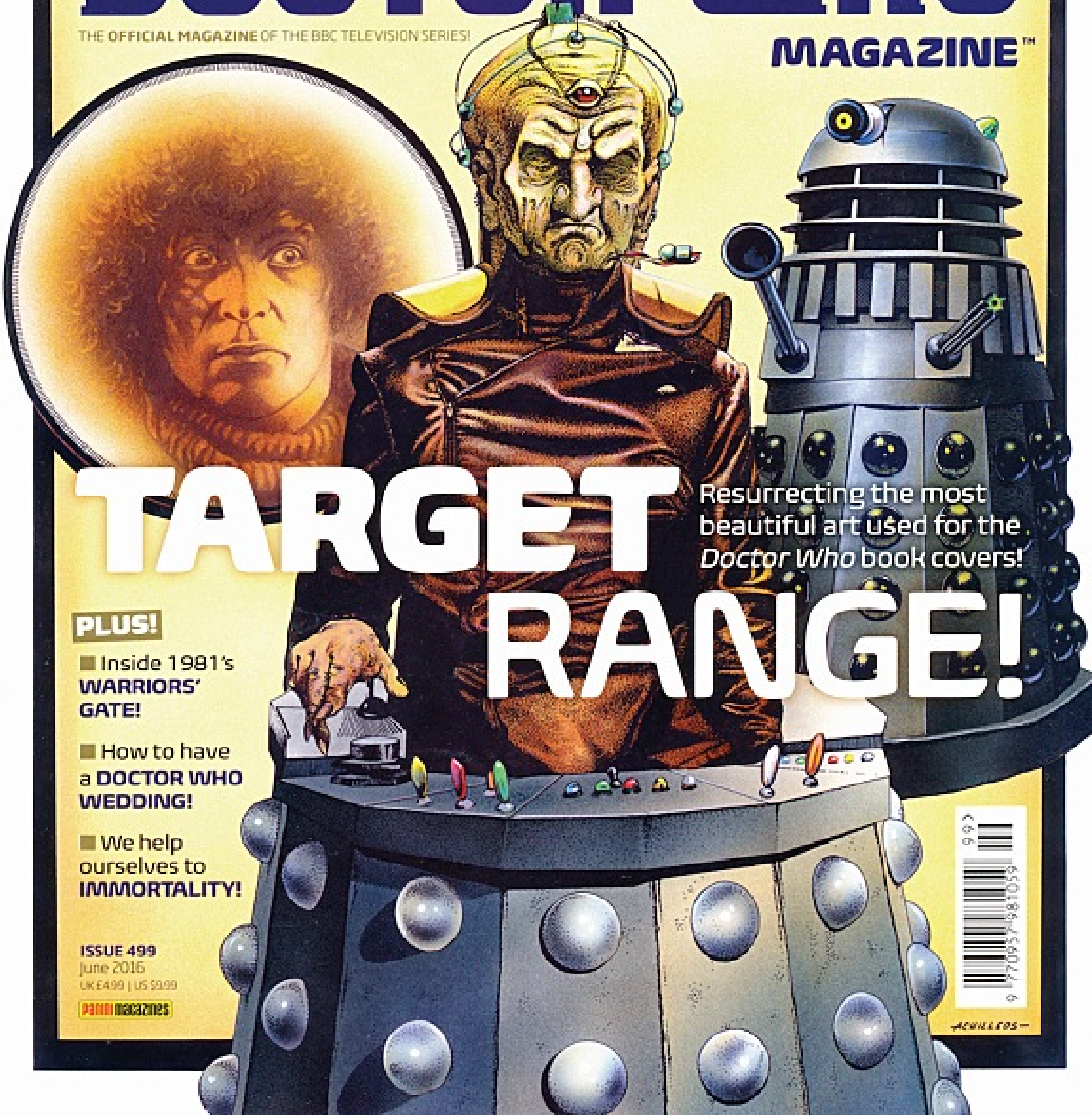

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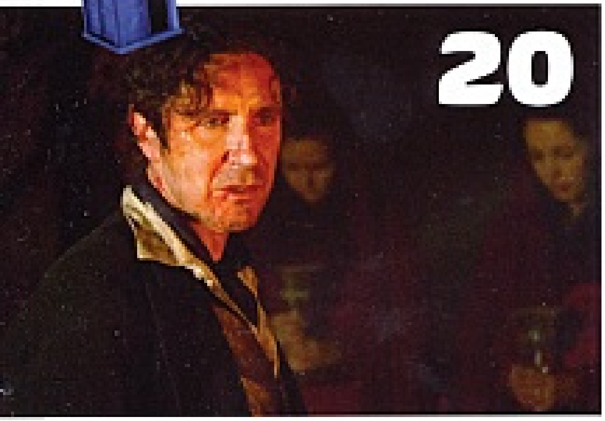

FEATURES

14 **WHO WANTS TO LIVE FOREVER?**
40 **DOCTOR WHO WEDDINGS**
46 **TARGET BOOK ART**

INTERVIEW

22 **CLARE HIGGINS**

REGULARS

4 **PRODUCTION NOTES**
5 **GALLIFREY GUARDIAN**
6 **BEYOND THE TARDIS**
8 **BEYOND THE TARDIS EXTRA**
A Midsummer Night's Dream
12 **GALAXY FORUM**
20 **THE FACT OF FICTION**
The Night of the Doctor
27 **COMIC STRIP**
Witch Hunt Part Three
39 **RELATIVE DIMENSIONS**
52 **THE TIME TEAM**
The Vampires of Venice
56 **THE FACT OF FICTION**
Warriors' Gate
68 **THE DWM REVIEW**
76 **CROSSWORD & COMPETITIONS**
78 **COMING SOON**
82 **WOTCHA!**
83 **NEXT ISSUE**

76
WIN!
DOCTOR WHO

DOCTOR WHO MAGAZINE

EDITOR TOM SPILSBURY **DEPUTY EDITOR** PETER WARE **ART EDITOR** RICHARD ATKINSON
EDITORIAL ASSISTANT EMILY COOK **COVER ARTWORK** CHRIS ACHILLEOS

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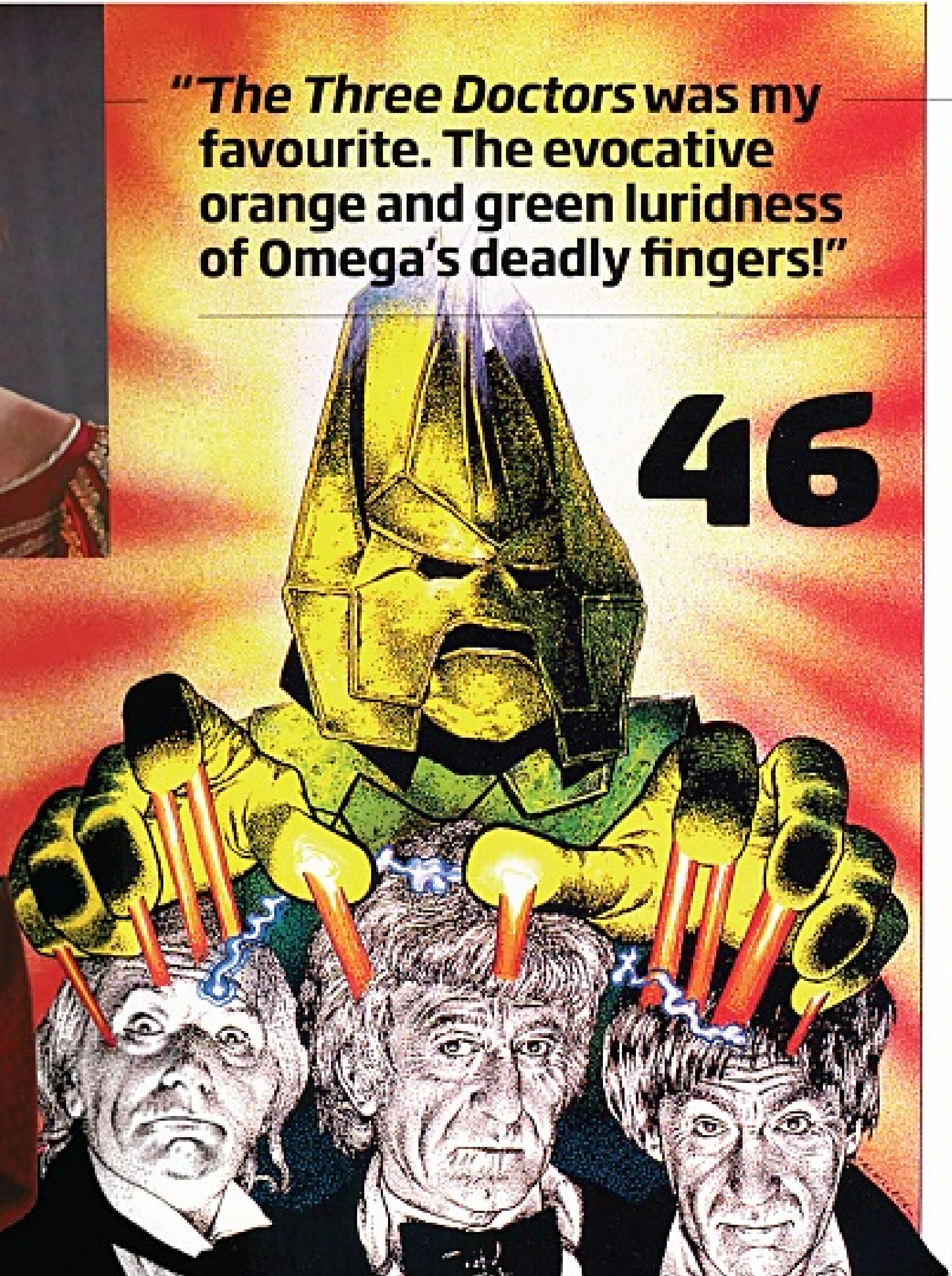


"*The Three Doctors* was my favourite. The evocative orange and green luridness of Omega's deadly fingers!"

46

40

Letter from the Editor

There's nothing quite like settling down with a good book, is there? Especially a good *Doctor Who* book.

For quite a few of us, they might have been among the first books we ever read. Which one was *your* first? In my case, there was already a burgeoning *Doctor Who* library on my bedroom bookcase as far back as I can remember. Thanks to my lovely Dad, I was already the proud owner of an impressive number of *Doctor Who* novelisations from the moment I came into the world.

Each new release brought with it a raw excitement – partly because it meant there was another gap filled, and partly because there was the anticipation of what beautiful picture would appear on the cover. Okay, in the early 1980s, it would more often than not be a photograph of Peter Davison slapped onto a coloured background, but sometimes it would be a fantastic painting of a story I had never seen before. Those covers are still often the first images that come to mind when I think of a particular story. To me, nothing says '*Genesis of the Daleks*' better than Chris Achilleos' painting for the cover of the novelisation, which is why I've chosen it for the cover for this month's **DWM**.

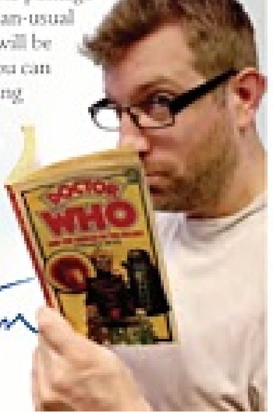
You can get up close to some of these works of art at London's Cartoon Museum until 11 May, and if you take this copy of **DWM** along with you, you'll be given £2 off the entry price. Bargain.

Meanwhile, if you've never read any of the novelisations (after all, we now live in a world where the majority of the episodes themselves are easily accessible), why not give them a go? BBC Books has just reissued several titles from the old Target range, and each and every one is a classic, adding far more depth to stories you might feel you already know well.

There's just enough space here for me to point out that the next edition of **DWM** is ISSUE 500! Blimey. Better get cracking on it. It's going to be a bit of a whopper, and the whole package will retail at a higher-than-usual £9.99. I can promise it will be worth it, though, but you can make yourself a big saving by subscribing right now at the super-cheap prices advertised on page 10. In fact, you'll be saving a *lot* more than 40%, so take up our offer today!

Till next time, happy reading!

Tom



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Doctor Who's executive producer Brian Minchin tells **DWM** about casting the new companion...

Project: Meantown

On 13 April 2016, we started Series 10 in top-level secrecy – and if we've got this right, we'll just have caught you all by surprise. In a locked-down studio, Project Meantown is underway!

Scroll back a few hours...

At 22:32 an actress is leaving the stage door at Shaftesbury Avenue, waving off her colleagues as she's done every night. This time it's different, though. Instead of turning right she goes left, heading into a dark Soho alley. There, she sneaks unnoticed into a blacked-out Mercedes. Inside, a BBC Wales driver, a *Doctor Who* script, and, I dunno, some Welsh cakes I hope. All the driver knows is that the person he's collecting is called Meantown. With her secret identity in place, the new companion makes the journey from Theatreland to a Cardiff full of Daleks and corridors and explosions, all in top secrecy in the dead of night.

Scroll back a few days and Peter Capaldi is sitting shrouded in builders' dust when I call him and ask him if he can come to Cardiff next week.

"Will there be builders?" he coughs.

"Absolutely not," I promise.

"I'm in."

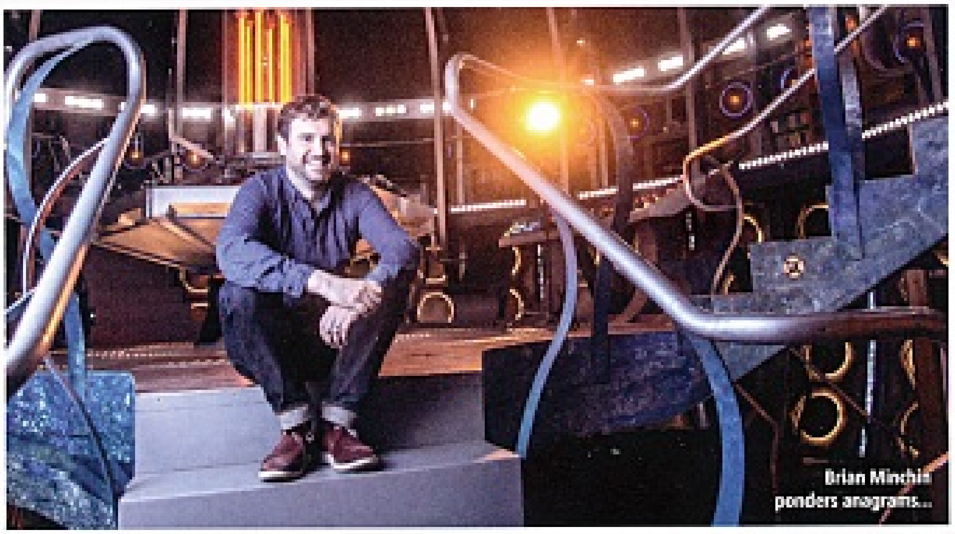
We have a show! Meantown is in action!

Scroll back even further and with great trepidation I am playing a casting link to Charlotte Moore. She is the grand supremo of BBC TV and the only person we are showing the tape to in the whole of the BBC. I'm a bag of nerves! We love the new girl! She takes the show, shakes it up and makes us laugh without even trying. She's made of funny. She's brand new and makes us all feel so excited we are giddy with expectation. It's ridiculously perfect. Yet... what if Charlotte doesn't like her? But she does! More than that, she's roaring with laughter! And she's had an idea... We won't sneak the companion into the papers, *Doctor Who* lives on Saturday Night Primetime, and she has an FA Cup semi-final match, played out on a Saturday night, and she's just seen what's going to make half-time a lot more interesting. It's a plan so bold we just have to do it! Not just a photo and a name, but a whole scene from a future *Doctor Who* episode, the companion and Doctor in full flow, right at the heart of BBC One on Saturday night.

Why Meantown you ask? Well, we can hardly hold auditions for the new *Doctor Who* companion in central London without the world spotting what's going on. So this time, Andy Pryor sent out a casting call for a fake show, and all meetings have been held under that name. It's the word on all the contracts and call sheets and every email. No-one knows her real name outside a trusted few. The embarrassing thing is, I was so excited on the casting day I have entirely forgotten what Meantown is an anagram of, and trying to work it out is driving me mad! (Is it Newtman-o, a lesser known superhero?)

There is a problem though.

"What is this football?" asks Steven. "Will it be a good episode of this FA league thingy?"



Brian Minchin ponders anagrams...

> "We love the new girl! She takes the show, shakes it up and makes us laugh without even trying."

I'm not entirely sure either, so we ask Peter Bennett and he growls, "DO IT!"

"Will people be watching?" I want to check. "DVDs of *Doctor Who* exist for a reason and Saturday night is, after all, not to be wasted."

"YES!" As ever we snap to attention. But Pete has even more demands...

"As it's next week, can we have a script?"

Honestly. We're still trying to work out Andy Pryor's anagram. (Wot a Menn?)

Finally, the big day arrives! But there is consternation in BBC Wales. A big departure has been announced. Nick Lambon, our very tall script editor, rings me with confirmation: "The chef in the canteen is leaving." Also Polly Hill, Head of Commissioning. This is very serious news and I'm worried. Who is going to cook porridge the way Peter Capaldi likes it? Who will make Steven his bacon sandwiches? The burdens of an executive producer are many.

On the day itself, I am racked with paranoia. We have changed the security of the studios, the electronic passes are disabled and instead a trusted runner is letting in a short list of names with an old fashioned key... The crew is as small as possible. Tracie Simpson, Grande Dame of BBC Wales and production executive, is acting as script secretary. Steffan Morris, our line producer, is the First AD. Michael Pickwoad, our designer, is wielding a paintbrush! For days we've been asking, does anyone know? Has anyone gossiped? The world of *Doctor Who* has tentacles everywhere. I jolt to attention when I see that Russell T Davies himself has emailed this morning. Damn him, he is everywhere! Did the Bellboy at the hotel tip him off? Has he known all along? Was *he* the bellboy in the hotel? Ah no... it's something else.

"Can we check the compression of the grade of *Midsummer*? The blacks are looking a bit too black..."

"Yes, of course. It's the top of my list!" I lie.

Anyway! Back on set, Meantown bursts on. Everyone's nervous apart from her! She's cool, collected. And today is a day of so many firsts. Her first Dalek; her first time to have Danny Hargreaves explode a squib next to her head; her first time running down a corridor of a spaceship! And it is effortlessly and immediately there. Everyone is beaming. Steven gives Peter and Meantown the thumbs up. Michael Pickwoad nods and says, "I think she'll do very well."

By 2pm we're done, and the Doctor and Meantown have gone. Whisked away to get back on stage that very same night. Upstairs there are writers waiting with new scripts to discuss, grand adventures to plan. We have callously not told them the new companion and the Doctor were just in studio. And their stories are so good! Big and bold and with a whole new dynamic. What's even better is we've already started – we have seen that magic work first hand, and Series 10 is crackling into life around us.

But what does the anagram mean?! I crack and email Andy Pryor and confess my foolishness. I've told the world to use this codename without knowing what it stands for. WHAT IS IT?!

"Ha! It's 'Ten Woman'. Series 10, geddit? Always simpler than you think, but they get harder to make up."

I can sleep easy! **DWM**

Mel and Ace join forces!

Almost 30 years after the 1987 story *Dragonfire* in which they all appeared together, Sylvester McCoy's Doctor will be reunited with both Mel (Bonnie Langford) and Ace (Sophie Aldred), in a new trilogy of audio plays from Big Finish.

"I've loved teaming the Seventh Doctor up with both Mel and Ace," says script editor Alan Barnes. "I thought they were a companion combination with a huge amount of untapped potential – earnest, perky Mel makes for a fantastic contrast with untamed, sarky Ace. Bonnie and Sophie were delighted to be working side by side, and enjoyed the new character dynamics this audio trilogy offers."

"Mel is this supposedly calm voice of reason and Ace is the adventurer, but actually that flips quite often and they give each other support in their weaker areas at different times when they need it most," says Bonnie. "There doesn't seem to be any rivalry – it's a team effort. They both have the same purpose in mind, which is to support the Doctor and make sure that good triumphs over evil."

"And there's a real fondness there," adds Sophie. "Ace is still calling Mel 'doughnut', for example!"

The first story, *A Life of Crime* by Matt Fitton, will be released in July.

"It finds an on-the-run Mel pitching up on the paradise planet Ricosta – a sort of space Costa del Crime for lowlifes seeking to retire with the proceeds of their illegal activities," says Alan Barnes. "But when she runs into the Doctor and Ace, will they even recognise her as the Mel they once knew...?"

August's *Fiesta of the Damned* is written by Guy Adams, making his début on the *Doctor Who* monthly range.

"It's a horror-adventure story in which the TARDIS lands in 1938, slap-bang in the middle of the Spanish Civil War," explains Alan.

"There's always a tragic element to historical war stories," says Guy Adams, "that crushing awareness we audience members have, knowing where events will lead. We're all time travellers when experiencing historical stories – we know the future.

"Not that *Fiesta of the Damned* is a straight historical," Guy continues. "There were countless horrors in the Spanish Civil War, but they didn't include alien machinery and a legendary chimera wandering the streets of a remote Spanish village."

Matthew J Elliot provides September's *Maker of Demons*, the final part of the trilogy.

"It takes the three of them to another conflict," reveals Alan Barnes, "this time on the tempestuous planet Prosper – where the Doctor and Mel are forced to face up to the consequences of one of their former adventures."

For more on the latest *Doctor Who* audios, visit www.bigfinish.com

The Seventh Doctor is reunited with his two TV companions

PHOTO: TONY WHITMORE

Class cast revealed

BBC Three has announced the lead cast of the forthcoming *Doctor Who* spin-off series *Class*, which is described as 'a Young Adult series set in contemporary London' that is 'scary, funny, and as painful and sharp as youth'.

Greg Austin, **Fady Elsayed**, **Sophie Hopkins** and **Vivian Oparah** will star as sixth-form students in the new show, alongside **Katherine Kelly**, who plays a teacher at Coal Hill School, which was first seen in the opening episode of *Doctor Who*, 1963's *An Unearthly Child*.

Class has been created and written and by Patrick Ness, who commented, "We searched far and wide for this amazing cast, fantastic actors who understand what we're aiming for with this show. And how lucky we are to get Katherine Kelly! She's been stunning in [BBC dramas] *Happy Valley* and *The Night Manager*; just wait until you see her here."

Steven Moffat, the executive producer alongside Brian Minchin, added, "*Class* is dark and sexy and right now. I've always wondered if there could be a British *Buffy* – it's taken the brilliant Patrick Ness to figure out how to make it happen."

Classmates Vivian Oparah, Sophie Hopkins, Greg Austin and Fady Elsayed.

Class commenced recording in early April and will debut on BBC Three and BBC America later this year.

Go to *tinyurl.com/ClassCast* to see Patrick Ness introduce the cast of *Class* in a 360° video.

Cosplay Record!

■ Peter Capaldi accepted a new Guinness World Records title on behalf of the Largest Gathering of People Dressed as *Doctor Who* Characters, at the La Mole Comic Con in Mexico City on Saturday 19 March. Peter was on a promotional tour to Mexico City, where *Doctor Who* is known as *Doctor Misterio*. After receiving a warm reception at the airport, Peter went on to attend the convention, where a total of 492 people dressed as a variety of characters from *Doctor Who* helped to create the new World Record.

Free Story

■ Candy Jar Books has released a free new *Lethbridge-Stewart* short story. *The Black Eggs of Khufu* by Tom Dexter features an ancient alien mystery, camels, explosions and a 'great egg race' across the desert. To download the story, visit *tinyurl.com/FreeBrigBook*

New Radiophonic CD

■ Silva Screen Records has released *BBC Radiophonic Workshop – 21*. This collection, originally released by BBC Records in 1979 to celebrate 21 years of the workshop, appears for the first time in its full original form on CD and as a digital album. The tracks are from a wide range of TV And radio programmes, and include Delia Derbyshire's arrangement of the *Doctor Who* theme and Dudley Simpson's *Minds of Evil* (music from the 1971 story *The Mind of Evil*).

Return to Corridors

space helmet for a cow

■ Mad Norwegian Press has announced two forthcoming publications: Robert Shearman and Toby Hadoke's diary *Running Through Corridors 2: Rob and Toby's Marathon Watch of Doctor Who (The 70s)* and *Space Helmet for a Cow 2: The Mad, True Story of Doctor Who (1990-2013)*, the behind-the-scenes story of *Doctor Who*. The titles will be released on 6 December 2016, and ebooks will available in May 2017.

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Eyebrow Warfare

■ **Peter Capaldi**, who was the *Radio Times Your RT* subject (26 March – 1 April), posed with a celebrated Frida Kahlo self-portrait at an art gallery during his recent visit to Mexico City in a dual of astounding eyebrows.

Young Blue Eyes

Jenna Coleman as Victoria.

■ ITV has released its first teaser for *Victoria* starring **Jenna Coleman** (*tinyurl.com/jpbcfy6*) showing the actress sporting blue contact lenses, which she had earlier highlighted on set via an Instagram selfie stating: "Blue Eyes are Back." Jenna attended Perdita Weeks' (her friend from ITV's *Titanic*) prohibition-themed birthday party on 1 April while her feature film *Me Before You* arrives on 3 June.

Awards

■ Further to last issue, **Mark Gatiss** (*Three Days in the Country*) and **Imelda Staunton** (*Gypsy*) won Best Actor in a Supporting Role and Best Actress in a Musical at the Royal Opera House 40th Olivier Awards on 3 April. The Manchester Film Festival named *Break* starring **John Hurt** as Best UK Short on 6 March at the Odeon Printworks. **Russell T Davies** won for Innovation at the Broadcasting Press Guild Television and Radio Awards on 11 March at the Theatre Royal, Drury Lane for multiplatform series *Cucumber, Banana* and *Tofu*. **Suranne Jones** took Best Actress for *Doctor Foster*, which she also collected at the Royal Television Society Programme Awards on 22 March at London's Grosvenor House Hotel, where **Reggie Yates** won Presenter for *Reggie Yates' Extreme Russia*. **Clare Higgins** celebrated her Best Female 2016 Offies win (announced 28 February) for *Clarion* at London's The Print Room on 20 March attended by patron **Louise Jameson**.

OLIVIER AWARDS

Winners Mark Gatiss and Dame Judi Dench at the Olivier Awards.
© RICHARD YOUNG/REX/SHUTTERSTOCK

Days of the Doctor

■ **Matt Smith** was reunited with his *The Day of the Doctor* co-stars **David Tennant** and **Billie Piper** for *Wizard World* in St Louis on 2 April and New York on 16. The 2013/14 London Almeida Theatre cast recording of *American Psycho* starring Matt as Patrick Bateman was released on 25 March and is unusual because its vocals were recorded by the performers at differing times long after the production's closure. David, who is due to host an upcoming edition of BBC One's *Have I Got News for You*, will visit Pontypandy Fire Station as the voice of alien-hunter-cum-TV-presenter Buck Douglas in forthcoming 60-minute animated TV Special *Fireman Sam: Alien Alert*. Billie plays Lily in *Penny Dreadful* Season Three from 1 May to 26 June.

Roman Osgood

■ **Ingrid Oliver** joined **Ryan Sampson**'s Grumio in Series Three of ITV2's Ancient Rome sitcom *Plebs* playing Stylax's doping discus thrower girlfriend Camilla in second episode *Justin Junior* on 4 April. **Alex Kingston** plays Mary Foster in eight-part political thriller *Shoot the Messenger* filmed in Toronto and set to air on CBC-TV and ITV this summer.

Rip Renewed

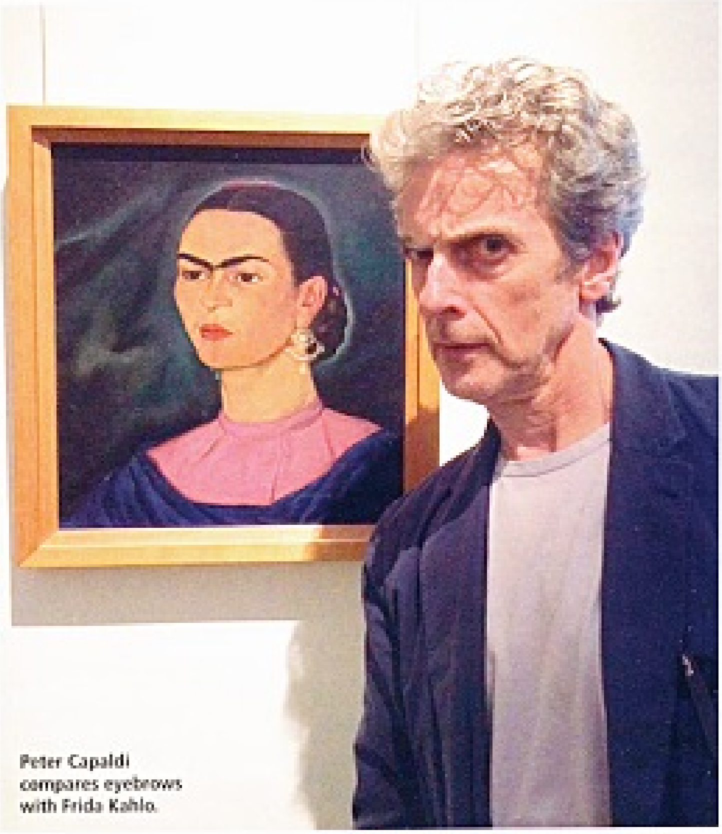
■ The CW's *DC's Legends of Tomorrow* with **Arthur Darvill** as Time Master Rip Hunter wrapped Season One production on 1 April and has been commissioned for a second run alongside stable mate *Arrow* featuring **John Barrowman**, which gains a fifth season. Barrowman and sister Carole are on a UK book signing tour for the UK release of *Conjuror* from 6 to 13 May.

Holby's UNIT

■ With **Jemma Redgrave** now entrenched as Bernie Wolfe amid the ranks of BBC One's *Holby City*, **Jaye Griffiths** joins sister show *Casualty* in May ahead of its 30th anniversary. Jaye plays consultant Elle Gardner, a single mother with three teenagers. Meanwhile Jemma has had her contract extended to a year.

Shakedown

■ **Meera Syal**, **Sanjeev Bhaskar** and **Noma Dumezweni** joined hosts **David Tennant** and **Catherine Tate** for BBC Two's 400th anniversary *Shakespeare Live! from the RSC* on 23 April, which was also streamed live to 290 UK cinemas, ahead of David returning to New York for his final *Richard II* performance on 29 April. Radio 4's *Front Row* featured David discussing *Hamlet* on 30 March while Catherine contributed to the **Matt Lucas**-presented *Much Ado About Comedy* about Shakespeare's influence on humour on 20 April.


Peter Capaldi compares eyebrows with Frida Kahlo.

Baker Street Ghosts

■ *Sherlock* Season Four entered production in April with **Steven Moffat** and **Mark Gatiss** teasing expectations declaring, "Ghosts of the past are rising in the lives of Sherlock Holmes and John Watson bringing adventure, romance and terror in their wake. This is the story we've been telling from the beginning. A story about to reach its climax..." The first of its three episodes is directed by **Rachel Talalay**, who also directs **Arthur Darvill** in *DC's Legends of Tomorrow* episode *Last Refuge* shown on 19 May on Sky 1.

Catch John

■ **John Simm** joined the cast of ABC's new cat-and-mouse thriller series *The Catch* on 28 April, his character known up to that point only as the Benefactor, leader of the organisation that has been funding elaborate financial frauds and his role continues through the second half of the season ending on 19 May. **Eric Roberts** played Mick Doherty in CBS' *Scorpion* episode *The Fast and the Nerdiest*.

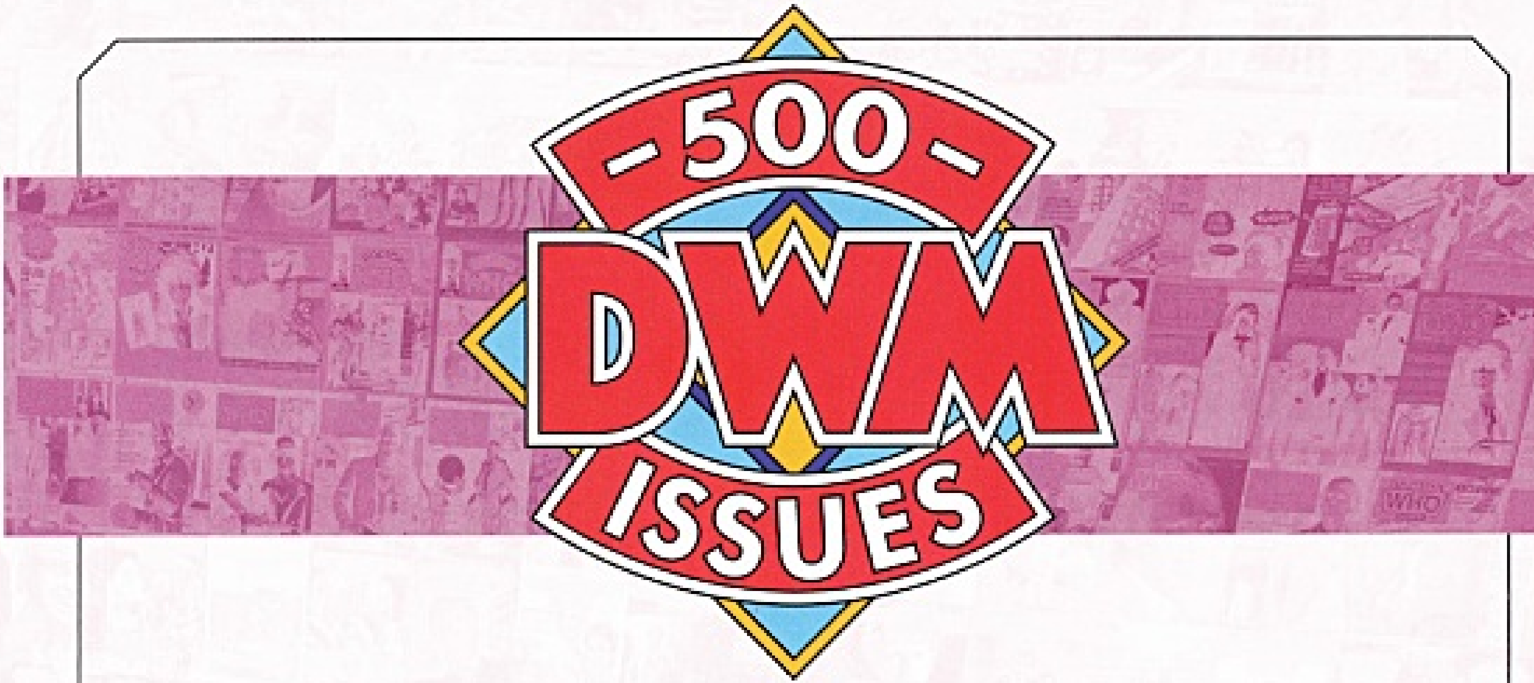
Quickies

■ **Tom Baker** reprised his role as narrator for the *Little Britain* sketch featuring **David Walliams** during *Comic Relief* on 18 March. **Colin Baker**'s horror comedy *Neighbours from Hell*, in which he will play a Demon, had been due to shoot in February; it has been postponed until later in the year to allow for cast availability. **Louise Jameson** continues on tour as Mrs Boyle in *The Mousetrap* until 13 August.

Obituary

Alan Tucker in Planet of the Daleks.

■ **Adrienne Corri**, who played Mena in *The Leisure Hive*, died on 13 March aged 84. Pioneer Cyberman **Reg Whitehead**, who appeared as Krail and Jarl in *The Tenth Planet*, returning for *The Moonbase* and *The Tomb of the Cybermen* and as a Yeti in *The Abominable Snowmen*, died on 11 March aged 83. **Alan Tucker**, who was Latep in *Planet of the Daleks* also recently died aged 79. **Ronnie Corbett**, who played Slitheen Rahnius in a 2009 *Sarah Jane Adventures Comic Relief* Special, died on 31 March aged 85. *Blake's 7* star **Gareth Thomas**, who appeared in the *Torchwood* Series One episode *Ghost Machine* as Ed Morgan, as well as lending his vocals to the *Doctor Who* audios *Storm Warning* and *Last of the Colophon* and the *Dalek Empire* series of audios, died on 13 April aged 71. **DWM**



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Producer of *Doctor Who* between 1975 and 1977!

ANDREW CARTMEL

Seventh Doctor script editor and **DWM** writer!

ANDREW SMITH

Writer of 1980's *Full Circle* and many *Doctor Who* audio adventures!

ROBERT SHEARMAN

Writer of 2005's *Dalek* and contributor to the **DWM** comic strip!

TOBY HADOKE

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A Midsummer Night's Dream

It was made as the 'fourteenth episode' of the latest series of *Doctor Who*, and sees Russell T Davies return to BBC Wales...

PREVIEW BY **JONATHAN MORRIS**

This May, former *Doctor Who* head writer Russell T Davies returns to BBC One with an adaptation of William Shakespeare's comedy *A Midsummer Night's Dream*, which will be of particular interest to **DWM** readers. Not only does it feature the legendary Bernard Cribbins as Snout alongside Matt Lucas (Nardole in 2015's *The Husbands of River Song*), Richard Wilson (Dr Constantine in 2005's *The Empty Child/The Doctor Dances*) and Eleanor Matsura (Jo Nakashima in 2008's *The Sontaran Stratagem*) with Maxine Peake, John Hannah and Elaine Paige, it was also made by the *Doctor Who* production team as the 'fourteenth episode' of the 2015 series...

"Literally, we joined on the end of Series Nine," Russell T Davies tells **DWM**. "*The Husbands of River Song* wrapped up its robots, and Athens took its place the very next day. From the BBC's point of view, it saved a serious amount of money. But *Doctor Who* was right at the front of our thoughts. At one point I had to go to the top floor of the BBC to sell this to Tony Hall, and after ten minutes of pitching, I just said, 'Look, let's be honest, it'll be like *Doctor Who*. Same audience. Same crew. Same feel! All that fun and thrills, and CGI and prosthetics, laughs and danger, for kids and families and everyone.' And eyes lit up! That intention was the spine of the whole production, that's why I went to BBC Wales; I wanted those make-up teams, the green-screen experience, everything that Roath Lock has built up, with good old Andy Pryor on casting duties. Mind you, to get Danny Hargreaves at my side, just like the old days, I had to think of a reason to include an explosion. *A Midsummer Night's Dream* doesn't naturally lend itself to explosions, I must say. But we did it! There's a bang!"

Given its conspicuous lack of pyrotechnics, what made Russell choose to adapt *A Midsummer Night's Dream* rather than any other Shakespeare play?

"It's the only play I would have done, probably the only Shakespeare I'll ever do. I didn't know about the 400th celebrations when I approached the BBC, I've simply wanted to do this on television for 30 years, ever since I directed it at the Sherman Theatre in Cardiff in 1984. My approach to the BBC way back in 2012 just happened to be at the right time. I just did it because I love the play. I was cast as Bottom when I was 11, in a school production. I joined the West Glamorgan Youth Theatre and I played Flute when I was 14, and Lysander when I was 18. I know the whole thing off by heart! And it's worth pointing out, this isn't a rewrite, it's word-for-word Shakespeare. There's no 'Yo, Bottom!' All I did was condense it to 90 minutes, and put my interpretation on it. We all enjoyed making it so much we finished by saying, 'Let's do *The Tempest* next!' But really, someone else can do that. This is the play for me."

It's interesting that it's word-for-word Shakespeare, yet also an interpretation. How did Russell set about making it his own?

"It was odd, I didn't expect it to feel so unnerving, but it did feel like a sacred text was laid out in front of me. I had to lose that fear, I had to get tough with it, like any script. And at the same time, I had to respect it. But honestly, I didn't come to rewrite this, I came to the play to show what it could be. There are 5,000,000 other versions. But this one is mine.

"I don't think there are huge liberties," Russell continues. "Variations on these readings have been played out in theatres across the land, I'm hardly the first! I've altered about ten words, and added about six lines from other Shakespeare plays. Yet, at the same time, I've completely rewritten parts of the plot! Brand new things happen in this, without having to change a word. I suppose that sounds strange but I promise, watch it, and you'll see. If you think you know the play, come and see what we've done!"

So should viewers come to it expecting something with a distinctive 'Russell T Davies' voice, or a piece of authentic Shakespeare?

"I think it's both. I think any good production is many things! But you're meant to impose yourself onto Shakespeare, that's why these productions are so full of life, they become new with every new generation. I watched David Tennant and Catherine Tate bring *Much Ado About Nothing* to life with enormous swagger – with a huge *Doctor Who* crowd in the audience loving a production set in, of all places, 1980s Gibraltar. These plays are strong, they can take anything! And if you do it well, then you're not necessarily bringing out what Shakespeare actually meant – a tricky concept, because who knows, and does it even matter? – but you bring out how *true* the writing is. The vital things that are still true today – that every am-dram group has a Bottom; that when the weather is wild, it feels like nature is at war; that love can be strong and yet change at the flick of a petal. It's amazing when Helena walks in – the tall, funny, unlucky-in-love woman, walking into English literature to echo

"I said, 'It'll be like *Doctor Who*. Fun and thrills, and CGI and prosthetics, laughs and danger. It's for everyone!'"

Russell T Davies on location for *A Midsummer Night's Dream* with BBC Director-General Tony Hall – complete with lit-up eyes!

Queen Titania (Maxine Peake) and her fairies.

Oberon, the King of the Fairies (Nonso Anozie).

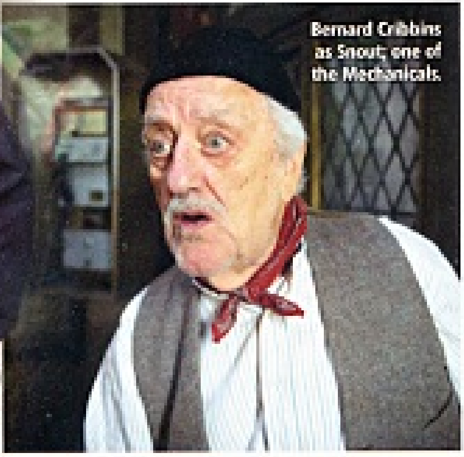
through our stories ever since. She's a brand-new archetype who has remained recognisable for centuries. Good plays last because they're true, and however you adapt them, if you keep that truth intact, the drama will shine."

But some parts of the play must surely have needed a little tinkering? Theseus, for instance, can be very tedious in the original play...

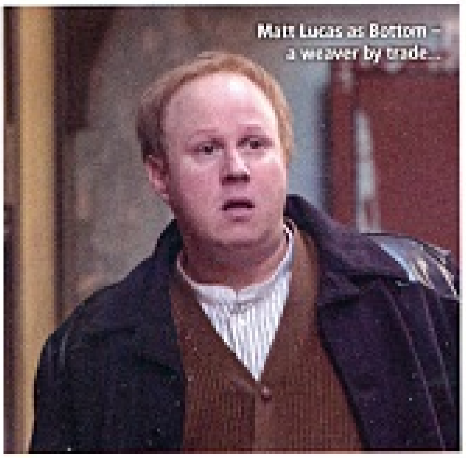
"Ah, I think Theseus has had the biggest reinvention. Because he can be boring, yes, he's often played as the straight guy. But he stands as a challenge right at the heart of the play – he's got a speech where he debunks the supernatural magnificently; 'How easy is a bush supposed a bear?' I mutter that to myself every day, whether it's at a ghost story, or Donald Trump. And yet, while I agree with the wisdom of that speech in real life, Theseus is brilliantly wrong within the play itself. The supernatural exists – he's making a huge mistake! So that's the problem of Theseus, and once you start to dramatise that, his wrongness, I think you get a *Dream* that's stronger and darker than most productions. Theseus becomes a man imposing his will on a world which defies him. That strength, the iron will of a dictator, then runs throughout this production – this version isn't all bucolic country-dancing. Even the midsummer of the title is a lie, because Titania clearly says that the seasons are out of joint, the forest is meant to be winter-time, all cold and dark and hostile. So right from the start, Athens is a dictatorship, the forest is at war, Hermia is sentenced to death, and the innocent Mechanicals are wandering into a nightmare – let the drama begin!"

Readers of **DWM** are all very familiar with the works of Shakespeare, being a highly intelligent, highbrow lot, but what would Russell say to those people who think Shakespeare is difficult?

"I think Shakespeare can *seem* difficult – look, I know this stuff well enough, but if you put two pages of *Measure for Measure* in front of me, I'd be lost. It's a dense text, it's off-putting. But they're not meant to be read – once you cast them well, and direct them well, these things open up with comedy and wisdom and joy. Some people once thought *Doctor Who* was dead because it was too silly; some people think Shakespeare is dead because it's too serious. All those people are wrong."



Bernard Cribbins as Snout; one of the Mechanicals.



Matt Lucas as Bottom – a weaver by trade...

After working on *Doctor Who* for over five years, what does Russell think his experience on *Doctor Who* has brought to the project?

"I suppose technically, I know what's what, thanks to all those years in Cardiff. At one point on this, we had to lose about 25 per cent of the budget, which is a normal process on any show – you aim big, and then cut back – and pricing the FX and pagecount down was just a day's work, to be honest. *Doctor Who* taught me to be that ruthless!

"And I think, without *Doctor Who*, I'd have been daunted by the scale of this production. The creatures, the magic, the night shoots, the FX. But *Doctor Who* has made that stuff seem a lot more possible. The only thing that truly scared us was ending on a five-and-a-half-minute song and dance, none of us had ever done that before. It was terrifying. But we got in Arlene Phillips to choreograph it, we went to the best! That turned out to be an absolute joy. The last ten minutes are my favourite thing I've ever made anywhere, I simply love it."

And finally – this production shows that Russell T Davies can turn his hand to Shakespeare – but could Shakespeare have turned his hand to *Doctor Who*...?

"If Shakespeare were alive today, he would be strapped down in a laboratory with a laser beam dissecting his cells, while a white-coated Professor fumes, 'Give me immortality, Bard! Give it to me!' So he'd be IN *Doctor Who*, clearly." **DWM**

Russell's adaptation of *A Midsummer Night's Dream* is due for broadcast at the end of May on BBC One. It is directed by David Kerr, produced by Nikki Wilson and executive-produced by Russell T Davies, Faith Penhale and Brian Minchin.

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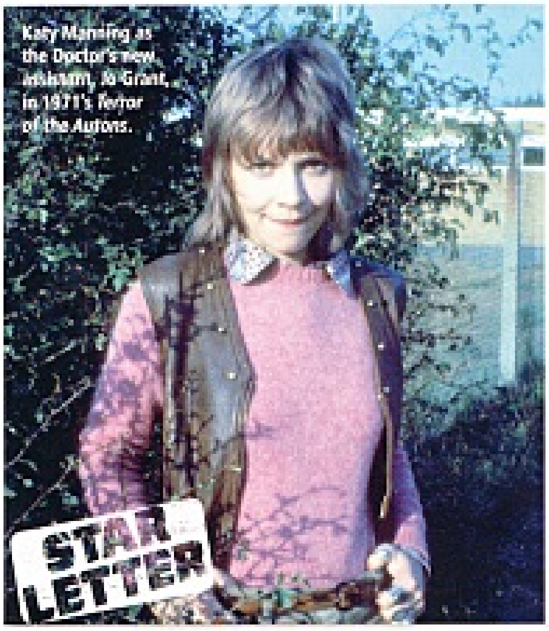
Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...



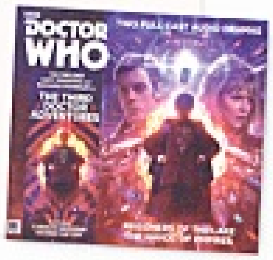
Katy Manning as the Doctor's new assistant, Jo Grant, in 1971's *Terror of the Autons.*

Katy holds court

■ **JOHN A COLLINS** WORCESTERSHIRE

I had the great pleasure of attending 'An Evening with Katy Manning' in Liverpool recently. It was much more than simply an insight into her wacky world with hilarious memories of myopic encounters. It felt like a very cosy and personal chat in one's own living room.

Not only was she self-effacing, she seemed to address and look at each one of us, despite I'm sure, not being able to see a thing! That personal approach continued into the interval, when she made time to meet and greet the audience. Katy also gave more of her time after the show, for photo opportunities and autographs. I'll cherish the memory. Thanks for a wonderful evening, Katy.



John's letter wins him a copy of *The Third Doctor Adventures* featuring Katy, from www.bigfinish.com priced £30 (CD) and £25 (download).

Last issue, we previewed the new audio adventures of the Tenth Doctor and Donna – starring David Tennant and Catherine Tate – and got quite an excited response...

Partners reunited

■ **JACK EVERETT** (21) CREWE

I have just finished reading your excellent feature on the new adventures of the Tenth Doctor and Donna Noble, courtesy of the lovely, talented people at Big Finish.

The interview with David Tennant and Catherine Tate was so easy to read. The chemistry between the two is so perfect that it didn't feel like an interview at all – more like a conversation between two best friends that I just happened to stumble across. Their connection really is magic.

Usually I only dip into Big Finish audios when a release takes my fancy, and this has definitely got my attention. I eagerly look forward to being transported me back to my childhood with the lonely Time Lord (who is definitely not from Mars) and the best temp in Chiswick.

■ **ANDREW HSIEH** EMAIL

Not long now until we get to hear David Tennant and Catherine Tate in *The Tenth Doctor Adventures*! When I first listened to the two-minute trailer for the three new audio stories, I was painting pictures in my mind of how they'd appear on screen (either as live action or animation); they reminded me of the days where I watched their TV episodes on BBC One, back in 2008.

Kudos also to Nicholas Briggs and the Big Finish crew for hosting the fantastic drama session at the *Doctor Who* Festival in 2015.

■ **SALLY DAVIS** EMAIL

Although I'm looking forward to hearing the new adventures of the Doctor and Donna, what my friends and I would really love are new adventures featuring the dream team of the Tenth Doctor and Rose. Please, Billie Piper, come back soon!

You never know, Sally! Last issue, Steven Moffat suggested that 2005's *Bad Wolf/The Parting of the Ways* was a groundbreaking story for introducing the concept of a *Doctor Who* finale. Blimey, that got a reaction...

Not groundbreaking!

■ **MICHAEL J BILLINGHURST** NORWICH

Okay, let's dispel this myth Steven Moffat has decided to reinforce: *Bad Wolf/The Parting of the Ways* was not *Doctor Who*'s first 'series finale'. That's just a fancy name used by fans and publicists for what the rest of the country call 'last in the series'. Even back in the First Doctor's era, they had an inkling they should end on the big 'Daleks invade Earth' story, it's just the schedulers then announced they were going to have a break after the French Revolution story instead.

By the Second Doctor's era, they knew to place the big rematch with the Daleks or Cybermen just before the break. By the Third Doctor's era, the producer knew to write or direct (or both) the season finale himself. In the Fourth Doctor's era, they saved the big six-parter for last.

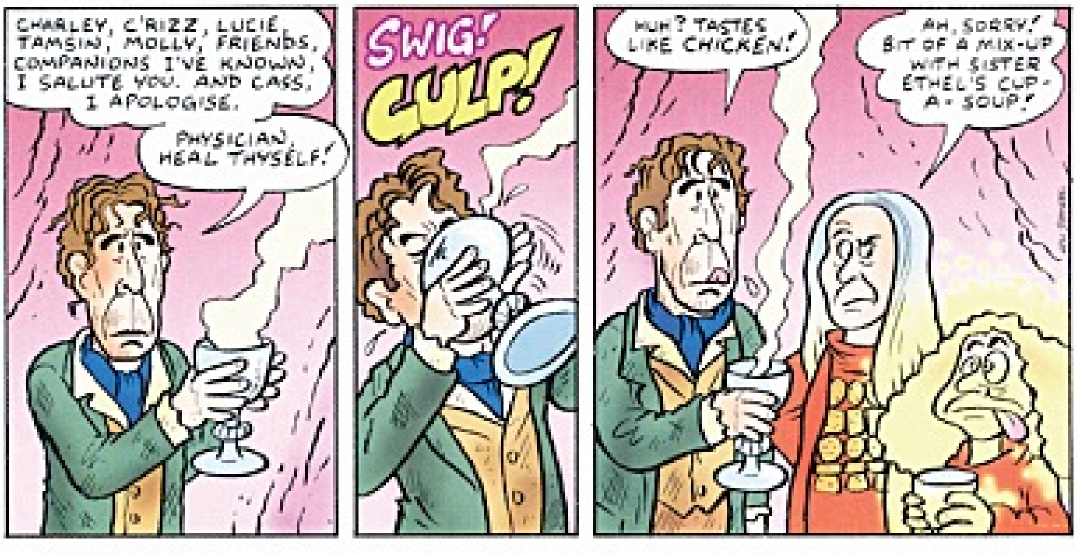
Admittedly things went a bit awry in the 1980s, culminating in the 'just show them in any old order' approach of the Seventh Doctor's era, but they still showed signs of getting the idea.

■ **ANDREW CURNOW** EMAIL

Might I have a go at disputing *Bad Wolf/Parting of the Ways* as the first finale? If we mean 'finale' in the modern sense of a final story that brings previous themes and story elements together, and which puts the Doctor in a situation where the stakes are higher than usual, and on a more personal level than your average tale... then surely the mighty Barry Letts and Terrance Dicks got there 31 years earlier with *Planet of the Spiders*?

It brings together such disparate elements as Metebelis 3, the blue crystal and the Doctor's old mentor, as well as the off-stage Jo Grant kickstarting the story; it brings back Mike Yates, rounding off his character with a chance of redemption; and isn't it the first time a story was in some way 'about' the Doctor? His stealing of the crystal and his thirst for knowledge have caused the situation –

THE DAFT DIMENSION by Lew Stringer



CHARLEY, C'RIZZ, LUCIE, TAMSIN, MOLLY, FRIENDS, COMPANIONS I'VE KNOWN, I SALUTE YOU. AND CASS, I APOLOGISE.
PHYSICIAN, HEAL THYSELF!
SWIG!
GULP!
HUH? TASTES LIKE CHICKEN!
AH, SORRY! BIT OF A MIX-UP WITH SISTER ETHEL'S CUP-A-SOUP!

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and he has to face his fear and sacrifice his life to try to correct his mistake.

If it's okay for Trek...

■ **JOE CASSELS** SUFFOLK

I was interested to read restoration expert Steve Roberts' comments on the work needed to create an HD version of the TV Movie [See *Galaxy Forum* in **DWM** 498]. Laboriously scanning the source films, reassembling the results shot by shot and then recreating the effects certainly sounds like a prohibitive amount of work. But that's exactly how dozens of episodes of *Star Trek: The Next Generation* were upgraded to Blu-ray. Surely what's good enough for *Star Trek* is good enough for *Doctor Who*? Or is *Doctor Who* still the poor relation compared to its US competitor?

Sadly, the expense of this work – and the allegedly underwhelming sales for the *Star Trek: The Next Generation* Blu-rays – have contributed to Paramount's decision not to remaster *Star Trek: Deep Space Nine* and *Star Trek: Voyager* in HD. So the Eighth Doctor is in good company! Shame.

K9 company

■ **EWAN MORGAN** ABERDEEN

What a great interview you did with John Leeson [**DWM** 498]. I once waited outside an event in Newcastle for five hours in the lashing rain and wind before getting to meet him. Behind me was a five-year-old carrying his toy K9 – his mother kept telling her son that he was going to meet the real thing. When he finally did, he cowered behind her, feeling that he'd been conned. "Who was this strange man?" he thought. John bent down and said in his best K9 voice, "My name is K9, what is yours?" The little boy gave John the biggest hug. That day, the cynical old *Doctor Who* fan that I was learnt from a five-year-old that when you get to my age, you can pick holes in the programme, but you forget why you loved it in the first place. Hats off to Mr Leeson.

The Emperor Dalek: a memorable sight for those lucky enough to see it back in 1967.

An Evil review?

■ **DAVID GARDON** EMAIL

It was with some dismay I read Graham Kibble-White's piece on *The Evil of the Daleks* [**DWM** 498]. I thought that these articles were supposed to celebrate stories missing from the archives? And here, a critic – who's not normally Kenneth Tynan in the savagery of his reviews – not only lays into this story, but says he petitioned for the gig in the first place!

■ **SIMON TICKNER** EMAIL

The **DWM** review of *The Evil of the Daleks* failed to take into account what it was like watching the serial in 1967. Through the eyes of a nine-year-old child (as I was back then), *The Evil of the Daleks* was the most exciting *Doctor Who* story there had ever been. Certain scenes – the Dalek appearing at the end of Episode 1, the reveal of the Emperor Dalek, and Maxtible attacking Kemel – will remain with me for ever.

■ **DARREN PEARMAN** EMAIL

Well done to Graham Kibble-White for his refreshingly honest appraisal of the overrated *The Evil of the Daleks*. The story, let's be frank, was cobblers and only holds affection for fans because it (mostly) doesn't exist. Let's see him take a pop at the equally overrated *The Daleks' Master Plan* next!

Who shot Simon?

■ **KIRSTY BARNETT** CHESTERFIELD

After the climatic finale of *Who Shot Simon Cowell?* on *Ant & Dec's Saturday Night Takeaway*, I feel compelled to congratulate Chris Chibnall on his frankly brilliant writing.

When I found out in **DWM** 497 that the comedy sketch I had been enjoying had been scripted by Chris, I was elated that *Doctor Who's* next head writer had the ability to write such a remarkably amusing drama. It was the best comedy I've seen on TV this year.

Next time, it's our landmark 500th issue. Phew, no pressure! We'd love to hear your memories of **DWM**, however long you've been reading. So do please write in! **DWM**

On This Month...
35 YEARS AGO

It's April 1981, and **DWM** 52 has some devastating news to impart...

Repeats please!

■ Back in 1981, when video recorders were a luxury item and Target Books provided the only way for most fans to revisit old adventures, Timothy Boud from Colchester wrote in to **DWM** with a request: 'Please, please start a national campaign, petition *etc* to force the BBC to repeat the old *Doctor Who* stories. I mean the really old classics. I'm sure there would be a great response.' **DWM** replied: 'Repeats of very old *Doctor Who* stories are difficult to screen. Not the least important reason being that many of the old shows were broadcast live [*Not true! – 2016 Ed*] and no recordings exist. But rest assured that the problem is being looked into. We'll have more news for you on the subject soon.' For many readers, the revelation that some stories were lost forever came as a complete shock. But **DWM** was true to its word, as a few months later it reported that a groundbreaking season of vintage repeats – *The Five Faces of Doctor Who* – would be broadcast on BBC2. Fan heaven!

Wishing for video

■ In its first-ever review of new TV episodes, **DWM** looked back at the recently finished Season 18. Of *Warriors' Gate*, reviewer Jeremy Bentham wrote: 'I enjoyed it, but I seriously wonder how many others share that view, as it really was a story in which full benefit could only come through owning a video, or at least a soundtrack, recording of it. All the clues are given in Episode One but unless you have a photographic memory it becomes difficult to equate the clues to the hints given in subsequent instalments. The plot is very complex and embraces several concepts of time and relativity that I would defy even Einstein himself to adequately explain!' 35 years on, some explanations can finally be found in the pages of this very issue of **DWM** – turn to page 56...

WHO TUBE

This month's pick of *Who*-related videos

■ Heart-warming footage from the day an autistic film maker interviewed the man who inspired him to make films: the Ninth Doctor, Christopher Eccleston.
Go to: **tinyurl.com/EcclestonAutism**

THIS IS
YOUR LIFE

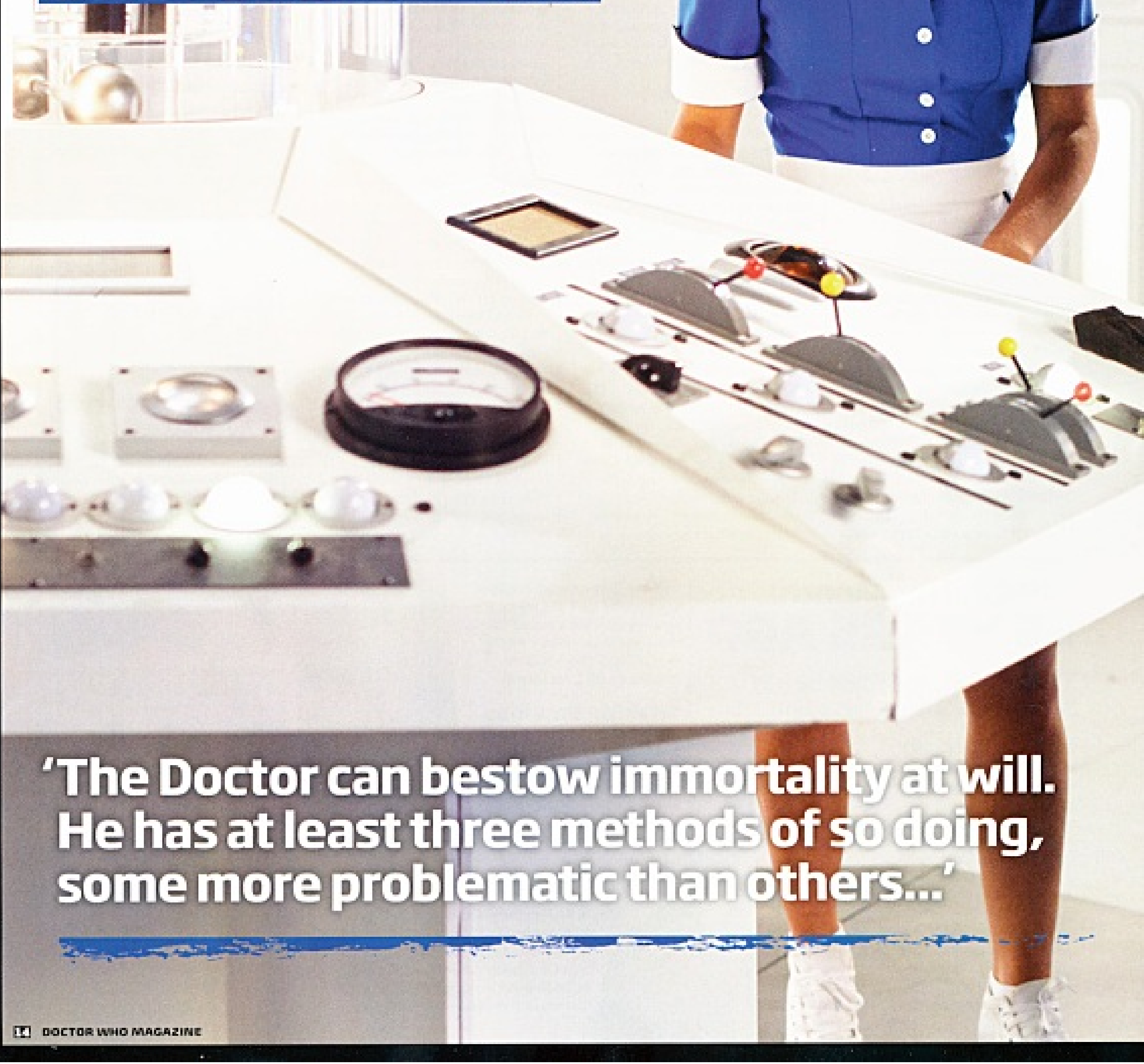
■ A reconstruction of Third Doctor Jon Pertwee's lost episode of *This Is Your Life*, hosted by Eamonn Andrews, originally shown on ITV in April 1971.
Go to: **tinyurl.com/PertweeLife**

■ The *Doctor Who* theme like you've never heard it before. Listen to the iconic music by Ron Grainer performed by the Junges Vokalensemble Hannover.
Go to: **tinyurl.com/GermanTheme**

■ In the summer of 1992, Rob Brydon auditions to be the next Doctor Who! He gets menaced by some suspect Daleks and bumps into Elisabeth Sladen...
Go to: **tinyurl.com/BrydonDoctor**

■ In March, Peter Capaldi arrived in Mexico to launch *Doctor Who* in Latin America – and while he was there a new Guinness World Record was set!
Go to: **tinyurl.com/FanShowGWR**

Captain Jack will undergo a life-changing moment in *The Parting of the Ways*...



'The Doctor can bestow immortality at will. He has at least three methods of so doing, some more problematic than others...'

WHO WANTS TO LIVE FOREVER?

DWM investigates what it is to be immortal in the *Doctor Who* universe. "What? Live forever? Never die?" we hear you asking. That is what the word means...

FEATURE BY **STEVE LYONS**

The Doctor recently made two of his friends immortal.

After Viking girl Ashildr dies fighting the Mire (*The Girl Who Died*), he uses a Mire battlefield medical kit to bring her back. "It's repairing her," he reveals, as her body absorbs the alien technology. "It will never stop repairing her... Barring accidents, she may now be functionally immortal."

In *Hell Bent*, he scoops Clara Oswald out of time an instant before her death (which we saw in *Face the Raven*). "Your physical processes have been time-looped," he explains to her, "frozen between one heartbeat and the next. Even your breathing is just a habit." The Time Lord General adds that Clara must be "returned to your final moments. Your death is an established historical event and cannot be altered... you could fracture Time itself."

"Mind you," says Clara, going on the run in a stolen TARDIS, "seeing as I'm not actually ageing, there's a tiny bit of wiggle room, isn't there?" She knows she must return to Gallifrey one day, but decides to take "the long way round" – and, theoretically, she could keep on travelling forever.

The Doctor has travelled with an immortal before, of course. Captain Jack Harkness was exterminated in *The Parting of the Ways*, but then – as the Doctor relates to him in *Utopia* – Rose Tyler "absorbed the Time vortex itself... She brought you back to life, but she couldn't control it. She brought you back forever."

Three friends; three different types of immortality.

It might be useful if we could define the word precisely – though various dictionaries and swathes of speculative fiction don't help us much here. To be truly immortal, do you have to be incapable of dying? Or is it sufficient to halt the aging process, to have the *potential* to live forever – "barring accidents"? Opinions vary.

Ashildr falls into the latter category – and it's certainly enough for the Doctor. "You're immortal, not indestructible," he tells her in *The Woman Who Lived*. "You can be hurt – killed, even." Aware of this, she has mastered a range of defensive skills. She's still susceptible to disease – and once had the Black Death – but experience has bolstered her immune system too. To have lived to the end of the universe (and beyond), all the same, she must have been incredibly lucky.

Jack's body, in contrast, heals any damage done to it – even fatal damage – almost instantly. "A man shot me through the heart," he recalls (*Utopia* again). "Then I woke up. Thought it was kind of strange. But then, it never stopped. Fell of a cliff, trampled by horses, World War I, World War II, poison, starvation, a stray javelin. In the end, I got the message. I'm the man who can never die."

We haven't seen much of Clara since she was scooped and looped. We don't know if she can be maimed or destroyed or become diseased. Her body might remain in its current temporal state, whatever happens to it. *We do* know that, if she misses her appointment with Destiny – through being trapped somewhere, for example – the universe will pay the price.

So, the Doctor can bestow immortality at will – upon human beings, at least. He has at least three methods of so doing, some admittedly more problematic than others.

That is quite some ability to possess...

Eternal life – in the *Doctor Who* universe, as in reality – is a prize coveted by many. Consider the attempts made by Richard Lazarus (*The Lazarus Experiment*), the Family of Blood (*Human Nature/The Family of Blood*), Joshua Naismith (*The End of Time*) and Davros (*The Magician's Apprentice/The Witch's Familiar*) to claim it, each ending in failure. ►

Mawdryn and friends come to regret their desire for eternal life...

Magnus Greel fails too (*The Talons of Weng-Chiang*). Sustaining himself with others' 'life essence', he soon finds that, "Each distillation lasts less than the time before." Queen Xanxia of Zanak has a similar problem (*The Pirate Planet*). She has ransacked worlds to power her 'time dams', in vain. "There just isn't enough energy in the universe to keep them going forever," the Doctor concludes.

Other beings have been more fortunate. It's surprising, in fact, to consider how many immortals the Doctor has bumped into during his travels.

These include the Celestial Toymaker (*The Celestial Toymaker*), the Minyans (*Underworld*), the Sisterhood of Karn (*The Brain of Morbius*), the Argolins (*The Leisure Hive*), the Great Vampires and their lesser-vampire slaves (*State of Decay*), Monarch (*Four to Doomsday*), Mawdryn and his fellow scientists (*Mawdryn Undead*), the Eternals (*Enlightenment*), the sorceress Morgaine (*Battlefield*), the Trickster (*The Sarah Jane Adventures: The Wedding of Sarah Jane Smith*) and the Foretold (*Mummy on the Orient Express*).

He may also be aware of Earth fairies (*Torchwood: Small Worlds*) and Erasmus Darkening, who drained life energy through a faulty 'trans-dimensional accelerator' (*The Sarah Jane Adventures: The Eternity Trap*).

He has fought the Gods of Ragnarok "all through time" (*The Greatest Show in the Galaxy*), while the Beast (*The Impossible Planet/The Satan Pit*) claims to have been imprisoned "for all eternity... before this universe was created." The Doctor, we should note, disputes this, believing that, "No life could have existed back then." No life, that is, apart from Fenric, who is "Evil since the dawn of Time" (*The Curse of Fenric*) – and we might wonder about other disembodied intellects such as the Great Intelligence, the Nestene Consciousness, Omega, the Mandragora (*The Masque of Mandragora*), the Fendahl (*Image of the Fendahl*), the Mara, Kroagnon (*Paradise Towers*) and the Wire (*The Idiot's Lantern*).

Kastrian scientist Eldrad cheated death with a ring, which he/she describes as "my key to eternity" (*The Hand of Fear*). "The crystal in the ring carried Eldrad's genetic code," reveals the Doctor, "a master print that enables her to reconstitute herself from any suitable radioactive material." Ashildr *may* have made highwayman Sam Swift immortal with a second Mire device (*The Woman Who Lived*) – while Mavic Chen, erstwhile Guardian of the Solar System, claims immortality seconds before the Daleks kill him (but is probably just deluded – *The Daleks' Master Plan*).

'Mawdryn and company's perpetual life is accompanied by perpetual regeneration; eternal agony!'

Then, of course, there are the Guardians. "While I exist," the White Guardian says of his evil counterpart in *Enlightenment*, "he exists also – until we are no longer needed." The Black Guardian, it seems, can also grant immortality to others. "I condemn you to everlasting life," he snarls at his reluctant servant, Turlough. "You will never leave this ship!"

We can add the Doctor's most persistent enemies to the list.

"Our lifespan was getting shorter," explains Krail, the Cybermen's leader when we meet them in *The Tenth Planet*, "so our scientists and doctors devised spare parts for our bodies until we could be almost completely replaced."

How long the Cybermen of Mondas can live now, we're yet to learn. For those born on a parallel Earth, however, we can look to John Lumic for an answer. "Skin of metal and a body that will never age or die," he says of his creations, also calling them "the Immortal Ones" (*Rise of the Cybermen/The Age of Steel*).

The Cybermen's longevity, however, comes at the expense of their humanity. In a famous speech from *Earthshock*, the Doctor challenges another Cyber Leader about his lack of emotions: "When did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal?... For some people, small, beautiful events is what life is all about!"

Daleks too can live forever – as we hear, again, from their creator. Davros offers 'immortality' to his star employees at Tranquil Repose (*Revelation of the Daleks*), then explains the terms and conditions: "I shall allow you to become a Dalek."

Missy tells us more, in *The Witch's Familiar*: "Daleks can't die. Genetically hard-wired to keep on living, whatever happens." We've seen a few billion exceptions to this rule, of course; the Daleks' immortality is clearly the "barring accidents" type. "But they still age, poor loves. Over time, the body breaks down, rots, liquefies."

By 'immortality', then, Davros means 'a high-percentage chance of being blown to smithereens by the Doctor – and, if you survive, an eternity of likely insanity and bodily decay, clinging to a sewer wall.' Had he phrased his offer this way, he would likely have had fewer takers. Significantly, he – like Lumic – chooses not to partake of the immortality he offers to others.

And, in fact, this sums up the series' approach to this subject.

Doctor Who has been remarkably consistent in its warnings (as has much other fiction) that eternal life isn't all it's cracked up to be, that it always comes with substantial strings attached. As the immortal Rassilon put it (*The Five Doctors*): "To lose is to win, and he who wins shall lose."

Take Omega, for example. He's pretty pleased with himself for enduring inside a "black hole of antimatter" (*The Three Doctors*). "How does anyone survive?" he boasts, when quizzed on the subject. "Force of will!" Until the Doctor shows him that his body has corroded away: "Your will is all that is left of you."

The Urbankans and selected human servants one-upped the Cybermen, becoming "fully integrated personalities with a racial memory" – and they certainly share the Cybermen's detachment (*Four to Doomsday*). It's arguable whether they're still living beings at all – or just androids, subject to their creator's will. As it turns out, Monarch is still partially "in Flesh Time" himself, which may be all we need to know.

Mawdryn and company stole Time Lord technology: a "metamorphic symbiosis regenerator" used "in cases of acute regenerative crises" (*Mawdryn Undead*). They're missing a vital element, however – and thus, their new-found perpetual life is accompanied by perpetual regeneration: "It is life without end or form... It is eternal agony. That is why we long for death."

The Doctor grants immortality to Ursula Blake – another name for the list – when he saves her from an alien Abzorbaloff (*Love & Monsters*). "At least I'll never age," she says, looking on the bright side of life as a disembodied head merged with a paving stone, "and it really is quite peaceful – you'd be surprised." Weeping Angels are theoretically immortal, for the same reason, in their quantum-locked forms. "You can't kill a stone," as the Doctor states in *Blink*. However, "Their greatest asset is their greatest curse. They can never be seen. The loneliest creatures in the universe."

Human minds "uploaded to the Internet" (*The Bells of Saint John*) are preserved forever but, like Omega, both disembodied and trapped beyond reality. "It's like immortality," claims the Great Intelligence's pawn, Miss Kizlet, "only fatal" – while the Doctor himself was once stranded in the Time Vortex by a Chronovore (*The Time Monster*). "Alive forever in an eternity of nothingness," the Master crows. "To coin a phrase, a living death!"

The Black Guardian, as we've seen, sees immortality as a punishment for his enemies. We can perhaps begin to understand why. Indeed, the

Doctor follows his lead in *The Family of Blood*. "He wrapped my father in unbreakable chains," the Family's son relates, after our vengeful hero has finished with them, "forged in the heart of a dwarf star. He tricked my mother into the event horizon of a collapsing galaxy, to be imprisoned there forever... He trapped [the Family's daughter] inside a mirror, every mirror... As for me, I was suspended in time – and the Doctor put me to work standing over the fields of England as their protector. We wanted to live forever, so the Doctor made sure that we did."

Some beings, all the same, have acquired immortality without such tragic side-effects. You'd think they'd be happy now – right? Well...

Ashildr, for one, has been through "hell" – notably, having to watch her children die. It may be a blessing of sorts, then, that she has "an infinite life and a normal-sized memory". She is only aware of the tragedies she has suffered because she wrote about them in her journals, as warnings to her future self. Those experiences, nevertheless, have taken their toll on her.

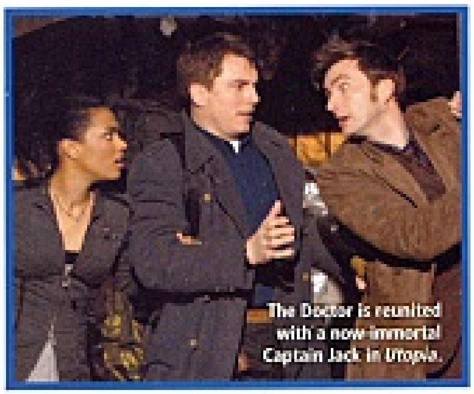
"I call myself Me," she reveals in *The Woman Who Lived*. "All the other names I chose died with whoever knew me. Me is who I am now. No-one's mother, daughter, wife... You'll have to remind me, what's sorrow like? It all just runs out, Doctor. I'm just what's left." "This is no way to live your life," the Doctor insists, "desensitised to the world" – but perhaps, for Ashildr, it is the only way. "You didn't save my life, Doctor," she accuses him, "you trapped me inside it."

Her plight echoes that of the Minyan crew of the *P7E* (*Underworld*). They employ Time Lord machines – like Mawdryn's, only freely given and fully functional – to sustain them. "None of us wants to go on," says Jackson, their captain, "but we must... But now we're like the ship, degenerating faster than we can regenerate ourselves. Not the body, not the mind, but the spirit... A ship of ghosts, Doctor, going on and on and unable to remember why."

For Karn's Sisterhood (*The Brain of Morbius*), sustained by the 'Elixir of Life and Immortality', the problem is one of stagnation. "How many centuries have passed while you have remained unchanged?" the Doctor challenges their High Priestess, Maren. "How long since anything here changed?... No progress."

Not even the powerful Eternals can resist the onset of ennui. "We do not exist in Time," boasts Captain Wrack (*Enlightenment*), "therefore there is no moment of time that can see us cease to be." Clara's "wiggle room" type of immortality, then? Eternity, however, is less fun than it sounds. The White Guardian describes it as "an echoing void", Captain Striker as "endless wastes". "It's not really what you'd call living," the Doctor remarks.

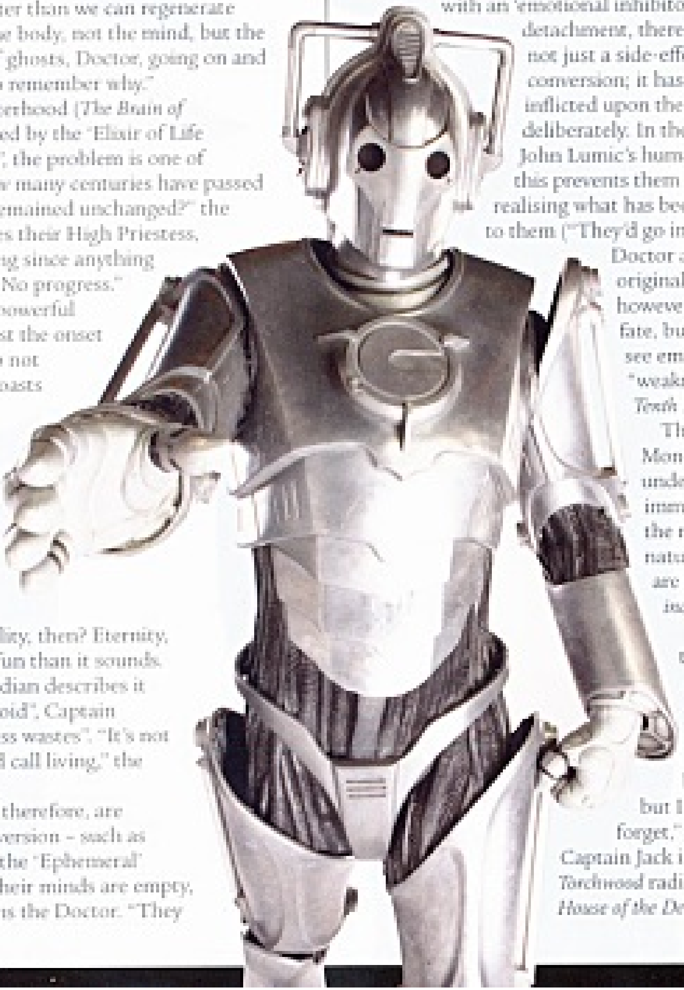
The Eternals, therefore, are desperate for diversion – such as can be found in the 'Ephemeral' imagination. "Their minds are empty, used up," explains the Doctor. "They need ideas from us. They're desperate for them." Hence a boat race through space with human crews and Enlightenment as the grand prize. "This is the sort of excitement that makes eternity bearable!" says Striker.


The Doctor is reunited with a now-immortal Captain Jack in *Utopia*.

The Gods of Ragnarok also crave entertainment from mortal beings – and what are the Celestial Toymaker's games, if not diversions?

Had the Toymaker returned as planned for *The Nightmare Fair* in 1986, this would have been made explicit. "I grew tired of creating," he laments in that aborted story, adapted for audio by Big Finish. "Ships, cities, continents, whole planets even. I transported life, I colonised, I helped it survive and thrive for millennia, for hundreds of millennia, thousands. Until I came to destroy, wantonly, wilfully, the same ships, the same planets I helped create, and that too became too easy, too empty. Meaningless destruction is as appetising as meaningless creation, and just as unfulfilling. Until I found distraction in the worlds of games. Until I could throw off pretence of purpose and meaning. Until I too could be a prey to chance and hazard."

Could the Cybermen have been right all along? In *The Age of Steel*, we learn that each is fitted with an 'emotional inhibitor'. Their detachment, therefore, is not just a side-effect of their conversion; it has been inflicted upon them quite deliberately. In the case of John Lumic's human victims, this prevents them from realising what has been done to them ("They'd go insane," the Doctor avers). The original Cybermen, however, chose their fate, but simply see emotions as "weaknesses" (*The Tenth Planet*).



The people of Mondas, it seems, understood that immortality and the retention of natural feelings are *entirely incompatible*... Or are they? Some people still fight against the tide.

"I may be immortal, but I don't forget," insists Captain Jack in the *Torchwood* radio play *The House of the Dead*. "I lose everyone, but I don't forget any of you. I work so hard to remember."

Even he has suffered the downsides of eternal life, however. In *Torchwood: Exit Wounds*, he is buried by his insane brother – and remains underground for 2,000 years, presumably in a constant cycle of painful death and rebirth. In *Torchwood: Miracle Day – Immortal Sins*, Jack is captured and repeatedly murdered by a group of 1920s New Yorkers convinced he is the devil.

He has known the heartbreak of losing loved ones to age, telling one of them (*Immortal Sins* again): "I'm sorry, Angelo, but this is the story of my life. It always ends the same way. You kill me. Men like you, you kill me."

At times, it has all been too much for him. Jack spent a century in Cardiff, waiting for the Doctor, in the vain hope that he could make him mortal again (*Utopia*, and various *Torchwood* episodes). When he is finally granted his wish, however (throughout *Miracle Day* – see box-out), he has a change of heart (*Immortal Sins*). "It's not enough," he says of his long life thus far, "I don't want to die."

"It's not easy even just looking at you, Jack," says the Doctor in *Utopia*, "because you're wrong... I can't help it. I'm a Time Lord. It's instinct. It's in my guts. You're a fixed point in time and space. You're a fact. That's never meant to happen." This differentiates Jack from most other immortal beings. Ashildr, like the Daleks, is not a 'fixed point' – as, given an infinite time span, 'accidents' must happen eventually – while Clara, like the Eternals, exists *outside* of time. Could it be that Jack's immortal existence too may have wider consequences...?

It is possible, of course, that Jack becomes the Face of Boe: a mutated head inside a tank. "He's thousands of years old," Novice Hame says of Boe in *New Earth*. "Some people say millions, although that's impossible." He appears to be dying of old age – but this can't be the whole story, as he later decides against it. "I had grown tired with the universe, Doctor," Boe confesses – by now, a familiar lament, "but you have taught me to look at it anew."

He gives the last of his life energy, all the same, to free the people of New Earth a few years later (*Gridlock*) – an act that Jack would once have considered impossible. It's tempting to believe that dying was always within his power; he just had to reach the stage where he truly desired it.

The Doctor could have saved himself – and his friends – a lot of bother.

Chula nanogenes (*The Empty Child*/*The Doctor Dances*) restore life to the recently departed and cure all known ills. Had he only thought to keep a few vials handy, he could have raised Ashildr – and perhaps Clara too, though the nature of her death makes this doubtful – without the everlasting side-effects.

We don't know if said nanogenes can reverse the ageing process, though it only seems logical that they should. The Vinvocci's 'Immortality Gate' – which works on similar principles – certainly can (*The End of Time*). The Argolins likewise use a Tachyon Recreation Generator to rejuvenate themselves (*The Leisure Hive*).

Like the Sisterhood of Karn and the Minyans, then, these races possess a 'conditional' type of immortality: a type not innate to the immortal beings themselves, but which must be regularly renewed.

A popular means to this end is the swapping of an aging or infirm body for a younger, healthier one. The Time Lord Morbius tried to do this, with the help of his acolyte, Solon (*The Brain of Morbius*). Having swiped his condemned master's brain without anyone noticing, Solon plans to transplant ►

The Sisterhood of Karn can live forever thanks to their Elixir of Life.

it into a suitable new head. Rushed by his patient, however, he resorts to an artificial brain case, attached to a patchwork body, which causes "severe pain... seizures... even madness."

The Mentor's leader, Kiv, has more success. His surgeon, Crozier, transplants his expanding brain into a series of larger-headed bodies (*The Trial of a Time Lord* Parts Five-Eight) – and finally achieves a long-held goal. He transfers Kiv's "mental energy and consciousness" only into Peri's brain, and boasts that he can continue to make such transfers ad infinitum.

The Time Lords, alas, are having none of this, and arrange for all involved to be slaughtered – Peri included. "With the discovery that Crozier had made," declares their Inquisitor, "the whole course of natural evolution throughout the universe would be affected." These events, we should note, are highly suspect, thanks to the Valeyard's manipulation of the Matrix (*The Trial of a Time Lord* Part Fourteen).

A few billion years later, however, Lady Cassandra uses similar technology to Crozier's – an outlawed 'psychograft' – to impose her mind upon Rose Tyler's brain and then upon that of a cloned servant, Chip (*New Earth*).

Ever wonder how the Master keeps returning from certain death?

As a traveller with all of space and time to roam, he/she has plenty of options. We've seen him stealing bodies (*The Keeper of Traken* and the TV Movie), as Kiv and Cassandra did. We've seen him regenerated from his genetic code in a ring and a suitable energy source (*The End of Time*), as Eldrad was. As for all those other, unexplained resurrections – take your pick!

"*Never dying, never dying, never dying!*" the Master chants during his signet-ring ceremony. This may not be far from the literal truth.

Which raises a rather big question: Are Time Lords immortal?

In fact, this is one of the very first things we learn about them. "We can live forever," the Doctor himself claims in *The War Games*, "barring accidents." Yes, there's that phrase again... Of course, by then we'd already seen what happens when the Doctor's body is "wearing a bit thin" (*The Tenth Planet*). The implication, then, is that a Time Lord can wear out an unlimited number of bodies, but – as with Ashildr – if one becomes too badly damaged, he or she will still die.

'There's little doubt that Time Lords *could* be immortal, like the Sisterhood of Karn, but *they choose not to be*.'

This bold claim remains uncontested until *The Dæmons*, in which Azal flatly tells the Master, "you are not immortal" – and he seems like the kind of guy who would know. But then, the Doctor survives a fatal 'accident' in *Planet of the Spiders* (in which we hear the word 'regeneration' for the first time) – thanks to his mentor, K'Anpo Rimpoche, on hand to "give the process a little push" – and he has repeated this feat, unaided, many times since.

Time Lords *aren't* immortal, according to *The Brain of Morbius*. They have access to the Sisterhood of Karn's Elixir, but only use it, the Doctor says, "when, for instance, there's some difficulty in regenerating a body. We don't take it regularly like you, otherwise we'd fall into the same trap... immortality."

Just a few stories later, *The Deadly Assassin* attempts to settle the argument – by placing a formal limit upon the Time Lords' regenerative powers. Chancellor Goth recalls that, when he met the Master, "He was dying. No more regeneration possible." Castellan Spandrell confirms it: "He had come to the end of his regeneration cycle." "After the twelfth regeneration," says Coordinator Engin, who has clearly never been to Karn, "there is no plan that will postpone death."

The Master, of course, is quick to prove him wrong – but he's hardly the first. Remember the crew of the *P7E*? Time Lord technology allows them an infinite number of regenerations – without changing bodies, even. It seems we're missing something here...

The plot thickens in *The Five Doctors*. Time Lord President Borusa seeks immortality, so he can become "President Eternal and rule forever". "That's impossible," says the Doctor, who in the past year alone has encountered Omega, the

TORCHWOOD LIVES!

If anyone knows about immortality, it's the members of Torchwood – and not just because their leader is Captain Jack Harkness. Almost every single one of them has been granted eternal life at some point or another...

Torchwood once possessed a Resurrection Gauntlet: an alien artefact of unknown origin, which could bring someone back from the dead – for a couple of minutes. Rogue operative Suzie Costello found a way to make the effect permanent. Her suicide (*Torchwood: Everything Changes*) sets a pre-planned sequence of events into motion, which culminates in Gwen Cooper using the gauntlet on her (*They Keep Killing Suzie*). Suzie lives – by draining Gwen's life energy out of her – at least until the gauntlet is destroyed.

Gloves, however, come in pairs – and, having utterly failed to learn his lesson, Jack uses a second one on Owen Harper after he is fatally shot (*Reset*).

The resurrected Owen, alas, is more undead than alive. His bodily processes have shut down. He has no heartbeat or breath (but can still talk). He can't eat or drink, sleep or heal from even minor injuries. "I'm a headless chicken," he declares in *Dead Man Walking*, "I just haven't stopped running about yet." Still, his brain is being fed energy from somewhere – in the process providing a conduit for an entity that may or may not be the personification of Death to enter our dimension...

Owen beats up Death in a fist-fight, thus breaking the connection between them. No longer immortal, he retains enough energy to keep himself going – for an unspecified period of time. Before it runs out, his body – and thus, presumably his consciousness – is destroyed by exposure to radiation (*Exit Wounds*).

In 2011, the world suffered 'Miracle Day' – the date upon which death, for all human beings, was suspended. The cause, it transpires, was the feeding of Jack's immortal blood into the Blessing: a mysterious fault line running through Earth, which "exists in a symbiotic relationship with the human race. It transmits a morphic field around the planet, binding us together like magnetism, like sunlight."

The immortality granted is less benign than Jack's, however. People continue to age and can get sick. If their brains are damaged, they can even lapse into comas. At one point, Jack sees a decapitated head, still conscious (a portent of things to come for him?). Hard-pressed for resources, world governments resort to burning people alive, where there is no hope of recovery for them.

As a side-effect, Jack becomes the only mortal man in the world – which suggests a solution to the problem. He pours his mortal blood into the Blessing, and resets the morphic field to its previous state. Having had a transfusion of Jack's blood, however, new Torchwood operative Rex Matheson now shares his immortality, complete with healing powers. It's a long story (told, of course, in *Torchwood: Miracle Day*)...

Mara, Mawdryn, the Eternals and the Guardians, "even for a Time Lord." Not so, though. "Rassilon achieved it," Borusa claims. "Timeless perpetual bodily regeneration. True immortality! Rassilon lives, Doctor. He cannot die. He is immortal."

Hang on, though – didn't Borusa *just* offer the Master "Regeneration. A complete new life cycle," in exchange for his assistance? If he can do that – break the twelve-regeneration limit – then why isn't he immortal already? For that matter, what's wrong with that time scoop he's been using all day?

Perhaps he can't grant new life cycles ad infinitum. Could the Doctor have been serious when he told Clyde Langer (*The Sarah Jane Adventures: Death of the Doctor*) he could regenerate five hundred and seven times? That's a lot of bodies, even so – though, with Borusa racing through them faster than even the Master did (on each of the four occasions that we meet him, he's sporting a different face), perhaps not.

The Doctor could have been telling the truth in *The War Games*. There's little doubt that Time Lords *could* be immortal – like the Minyans, like Mawdryn, like the Sisterhood of Karn, like any number of races whose life-extending technology they could plunder – only *they choose not to be*.

In which case, we must assume that the immortality on offer – Ashildr's "barring accidents" type or Clara's "wiggle room" type – isn't good enough for Borusa. For him, "true immortality" must be something different, something better: Captain Jack's "I can't die" type of immortality, perhaps? That would explain the Doctor's scepticism too. Both Time Lords must be using the word in a very specific sense here – and it's the sense that disturbs the Doctor's guts.

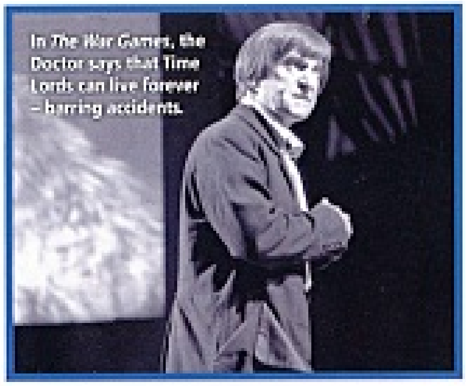
So, Borusa dons the Ring of Rassilon and, sure enough, he gains life everlasting – only, tough luck, it turns out to be Ursula's "you can't kill a stone" type. Borusa becomes a detail on Rassilon's bier forever. "It was all part of Rassilon's trap," one of the watching Doctors deduces, "to find out who wanted immortality and put him out of the way. He knew very well that immortality was a curse, not a blessing."

Now, admittedly Borusa has done some bad things – but must *every* immortality-seeker be "put... out of the way"? Perhaps so – if, as the Doctor told Jack, "true immortality" is somehow "wrong"...

We may infer that Rassilon also learned this lesson the hard way. He appears to be paralysed too, his preserved body occupying his tomb – while he remains self-aware, interacting with visitors through a *Wizard of Oz*-style projection of himself. It has been rumoured, on the other hand, that "his fellow Time Lords rebelled against his cruelty and locked him in the Tower in eternal sleep."

Regardless, by *The End of Time*, something has changed. Rassilon has risen again and resumed his presidency. In *Hell Bent*, he names himself "Rassilon the Resurrected". We're yet to learn how the Time Lords were able to save him – whether they reversed all the effects of his experiments or just the side-effects. Could it be that the secret of 'true immortality' is now theirs, after all?

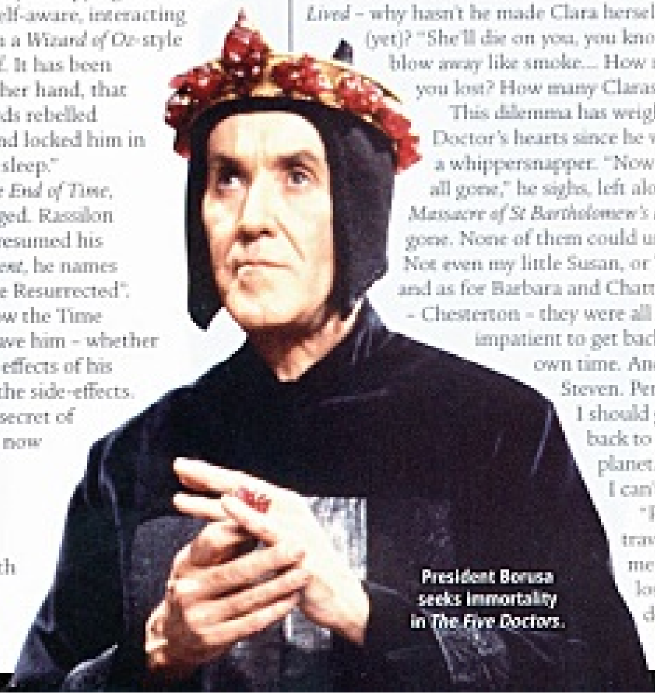
This possibility has occurred to the Doctor too. Having used up his thirteenth body, he is given "a whole new regeneration cycle" in *The Time of the Doctor*. Twelve more regenerations, twelve more bodies, we might assume? But maybe not...


In *The War Games*, the Doctor says that Time Lords can live forever – barring accidents.

"How many regenerations did we grant you?" Rassilon asks him, rhetorically, in *Hell Bent*, as he threatens him with a firing squad. The Doctor doesn't seem to know the answer. "You'll have to spend a lot of time shooting me," he tells Lundvik in *Kill the Moon*, "because I will keep on regenerating. In fact, I'm not entirely sure that I won't keep on regenerating forever."

Psychic schoolboy Tim Latimer calls it in *Human Nature*, when he describes the Doctor as "ancient and forever". It's almost a relief to learn, in *Heaven Sent*, that he *can* still die, although not easily. Left for dead (a few billion times) by the Veil, he reveals: "People always get it wrong with Time Lords... Even if we're too injured to regenerate, every cell in our bodies keeps trying. Dying properly can take days."

The Master has been granted more regenerations too – as we see when he throws off his 'Professor Yana' incarnation in *Utopia* – and, again, we have no idea how many. It's logical to assume that he was rewarded by the Time Lords for some service during the Time War – a similar deal to the one Borusa offered him – though this has not yet been confirmed.


President Borusa seeks immortality in *The Five Doctors*.

Immortal or not, the Doctor has lived an extraordinarily long life – and he is not immune to the suffering this inevitably causes.

"Immortality isn't living forever," he confides to Clara in *The Girl Who Died*. "That's not what it feels like. Immortality is everybody else *dying*." In which case – as Ashildr asks in *The Woman Who Lived* – why hasn't he made Clara herself immortal (yet)? "She'll die on you, you know. She'll blow away like smoke... How many have you lost? How many Claras?"

This dilemma has weighed on the Doctor's hearts since he was but a whippersnapper. "Now they're all gone," he sighs, left alone in *The Massacre of St Bartholomew's Eve*, "all gone. None of them could understand. Not even my little Susan, or Vicki, and as for Barbara and Chatterton – Chesterton – they were all too impatient to get back to their own time. And now, Steven. Perhaps I should go home, back to my own planet. But I can't. I can't."

"People have travelled with me and I've lost them," he declares in *Planet of the Dead*, "lost them all. Never again." His most recent loss, Donna Noble, certainly wouldn't approve of this attitude. When first they meet in *The Runaway Bride*, she instructs him, "Find someone." "I don't need anyone," protests the Doctor. "Yes you do," says Donna, in words that others will later echo, "because sometimes, I think you need someone to stop you."

"I can't see it any more..." the Doctor confesses to Amy in the mini-episode *Meanwhile in the TARDIS (2)*. "I look at a star and it's just a big ball of burning gas and I know how it began, I know how it ends, and I was probably there both times. Now, after a while, everything is just stuff. That's the problem... But you, you can see it – and when you see it, I see it."

He answers Ashildr's question, while explaining to her why they can't travel together: "People like us, we go on too long. We forget what matters. The last thing we need is each other. We need the mayflies. See, the mayflies, they know more than we do. They know how beautiful and precious life is, because it's fleeting... I looked into your eyes and I saw my worst fears: weariness, emptiness."

Let's gloss over the Doctor's travels with Time Ladies Susan and Romana; he was a much younger man, then, after all. Instead, let's note how his words here echo the dilemma of the Eternals and similar beings. The difference is that he, like Captain Jack, is determined not to become inured to 'Ephemeral' suffering. The Doctor won't shut down his emotions as the Cybermen did – no matter how much pain they might cause him. This might even be one of his reasons for leaving Gallifrey – and involving himself in the affairs of mortals – in the first place.

"I'm sick of losing people," he declares to Clara, in *The Girl Who Died* – as he makes the fateful decision to bring one of them back. "Look at you, with your eyes and your never giving up and your anger and your kindness. One day, the memory of that will hurt so much that I won't be able to breathe, and I'll do what I always do. I'll get in my box and I'll run and I'll run, in case all the pain ever catches up – and every place I go, it will be there."

"I was angry," the Doctor reflects, shortly after that speech. "I was emotional. Just possibly, I have made a terrible mistake. Maybe even a tidal wave."

He makes a mistake in *Hell Bent* too. He is sure that, once he has flown Clara free of Gallifrey, "Time will heal," and her heartbeat will return. He's wrong.

The Doctor knows what he has put Ashildr through – because, to some extent, he has been there – and Clara? At some point, like Jack, she has to choose to die. What might it take – what might she have to endure – to bring her to that point? Will Clara Oswald's blessing, too, become her curse?

In the meantime, these two, this pair of immortals, are travelling together: one who has already forgotten "what matters" – several times – and one who soon might. Could the Doctor's "worst fears" come true, after all...?

Who better to turn to, for the last word on this subject, than *Metropolitan* magazine's finest reporter?

When Brother Lassar of the Krillitane – better known as Mr Finch – attempts to "crack the Skasis Paradigm" and gain "control of the building blocks of the universe", he offers our intrepid journalist – among other things – the chance to be "young, fresh, never wither, never age, never die." She turns him down (*School Reunion*).

"The universe has to move forward," Sarah Jane Smith tells us. "Pain and loss, they define us as much as happiness or love. Whether it's a world or a relationship, everything has its time – and everything ends." **DWM**

PAUL McGANN

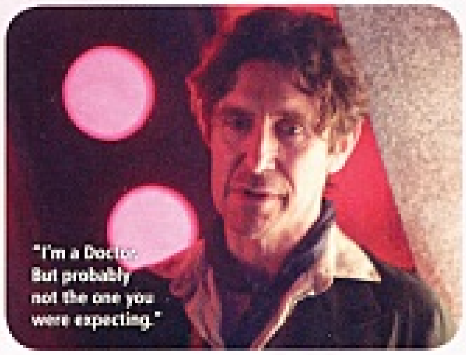
THE **FACT** OF FICTION

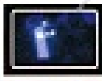
Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The Night of the Doctor

Ahead of a very special *Fact of Fiction* next issue on *The Day of the Doctor*, **DWM** looks back at the most unexpected *Doctor Who* story of all time...

FEATURE BY **JONATHAN MORRIS**


"I'm a Doctor. But probably not the one you were expecting."



The Night of the Doctor
RELEASED: 14 NOVEMBER 2013

A gunship spirals through the void as its one remaining crewmember Cass (Emma Campbell-Jones) attempts to send a distress signal. The soothing voice of her computer (Ilisa Factor, uncredited) asks her for symptoms so it can provide an appropriate medical practitioner. It turns out there is doctor on board: "But probably not the one you're expecting," says the Doctor (Paul McGann).

■ The shooting script for the 'minisode', dated 1 May 2013, has the working title *50th Anniversary Prequel*. It describes Cass as 'in her twenties, pretty, currently terrified. [...] Her clothes are vaguely military and she wears the bandolier we will later see round the Other Doctor.' The Eighth Doctor 'looks much as we last saw him. Older of course, the frock coat a bit more worn. But this is the man who saved the world at the turn of the millennium!'

■ The episode then cuts to an abbreviated version of the title sequence first seen in *The Snowmen*; the shooting script instead continues with Cass reacting by saying, "Who the hell are you?" followed by the rest of the scene in the bridge.

The Doctor grabs Cass' hand and leads her to the rear of the ship, using his sonic screwdriver to get to the TARDIS. Realising that the Doctor is a Time Lord, Cass deadlocks the door between them.

■ The Doctor says, "it's bigger on the inside", a line that entered the *Doctor Who* lexicon in *The Three Doctors*. It became a regular feature of the revived series, as did the concept of a 'deadlock' seal rendering something impervious to the sonic screwdriver, first introduced in *Bad Wolf* (2005).

The Doctor is still on board when the ship crashes on a moon-like planet, watched by an old woman, Ohila (Claire Higgins).

■ Described in the script as wearing 'witch-like robes'. The script is divided into two episodes, and specifies that the shot of the Doctor in the rubble is the end of part one. The line, "We have always known in our bones that one day he would return here," was added during ADR.

The Doctor regains consciousness and realises he has been saved by the Sisterhood of Karn, "keepers of the flame of utter boredom!"

■ The Doctor previously encountered the Sisterhood in *The Brain of Morbius* (1976). In that story, the Fourth Doctor helped them destroy Morbius and restored their 'sacred flame' – the source of an elixir of eternal life used by Time Lords in rare cases, such as when there is some difficulty in regenerating – and observed that immortality had caused the Sisterhood to stagnate.

Ohila explains that they can trigger his regeneration and that the change doesn't have to be random.

■ The idea that Time Lords can, under certain circumstances, choose the appearance and age of their next incarnation is established in *The War Games* (1969) and demonstrated by Romana in *Destiny of the Daleks* (1979). Ohila adds that the choice includes the gender of the incarnation; the notion that Time Lords can change sex via regeneration is implied in *The Doctor's Wife* and demonstrated by the General in *Hell Bent*. *Dark Water* (2014) also reveals that Missy is a female incarnation of the Doctor's old enemy the Master.

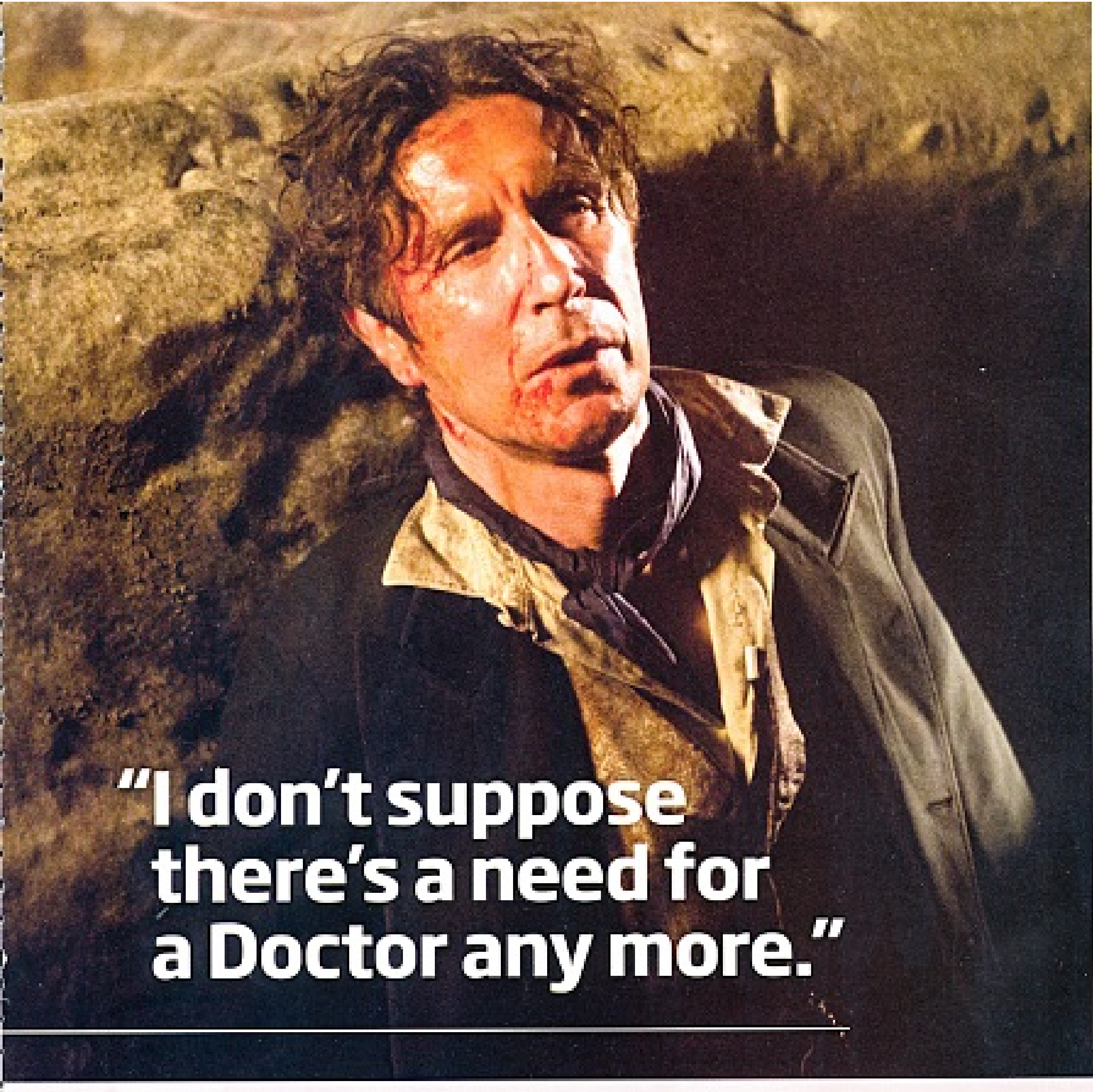
Ohila is offering to save the Doctor because he is the only hope in the war against the Daleks.

ESSENTIAL INFO

■ *The Night of the Doctor* was the first of two mini-episodes ('minisodes') released in the run-up to the broadcast of *The Day of the Doctor*. Scripted by Steven Moffat and directed by John Hayes, the episode was the first appearance by Paul McGann as the Eighth Doctor since the 1996 TV Movie, detailing the circumstances of the Doctor's regeneration into the 'War Doctor' incarnation.

■ The episode was recorded in secrecy in May 2013 and remained a secret until it was released on iPlayer and YouTube on 14 November 2013 – McGann's 54th birthday – and then on the BBC interactive Red Button service on 16 November. It was watched by approximately 890,000 viewers on the Red Button service.

■ The episode is included in all DVD and Blu-ray editions of *The Day of the Doctor*.



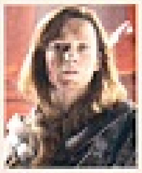
“I don’t suppose there’s a need for a Doctor any more.”

WHERE ELSE HAVE I SEEN…?

CLARE HIGGINS (1955-)

Ohila
Other *Doctor Who* appearances: *The Magician’s Apprentice* (and its prologue) (2015), *Hell Bent* (2015).
TV appearances include: *Casanova* (2005) as cook; *Being Human* (2009) as Josie; *The Syndicate* (2012) as Joyce; *Downton Abbey* (2012) as Mrs Bartlett; *EastEnders* (2015) as Hazel Warren.
Film appearances include: *Hellraiser* (1987) and *Hellraiser II* (1988) as Julie Cotton; *The Golden Compass* (2007) as Ma Costa.

EMMA CAMPBELL-JONES



Cass
Other *Doctor Who* appearances: *The Wedding of River Song* (2011) as Dr Kent.
TV appearances include: *Sea of Souls: Succubus* (2006) as Sarah; *Red Dwarf: Entangled* (2012) as TV Character; *The Coroner* (2015) as Christine Talbot.
Film appearances include: *6 Days* (2016) as Whitelaw’s Aide.

■ Ohila mentions that the Doctor calls himself ‘the Good man’ and he replies that he calls himself the Doctor, referring to the idea introduced in *A Good Man Goes to War* that we get the word ‘doctor’ and the fact that it means ‘a good man’ *from* the Doctor. It also refers to the conclusion of *The Name of the Doctor*, where the Doctor says that chose his name as a promise; a promise to be a good man.

The sisters bring Cass’ corpse into the chamber and the Doctor asks to be made into a warrior. Ohila gives him a steaming goblet and the Doctor delivers a toast to his former companions.

■ His question “Will it hurt?” could be considered an in-joke, given the casting of his successor.

■ The Doctor mentions five of his companions from the *Big Finish* range of audio adventures; self-styled ‘Edwardian adventuress’ Charlotte “Charley” Pollard, who travelled with him from 2001-07; C’rizz (2004-07), a chameleon-like Eutermesan from Bortresoye; sassy Blackpool lass Lucie Miller (2006-11); Tamsin Drew (2010-11), an actress from Dulwich; and Mary ‘Molly’ O’Sullivan (2012-15), an Irish nurse from World War I.

The Doctor says, “Physician, heal thyself,” and drinks.

■ A biblical proverb from *Luke 4:23*; a play on ‘physician’ meaning ‘doctor’.

He regenerates into the Other Doctor (John Hurt) who announces he is “Doctor… no more!”

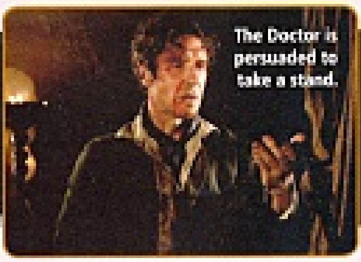
■ Referring to the idea established in *The Name of the Doctor* that he no longer thinks of himself as the doctor and no longer ‘a good man’. The phrase ‘No more’ recurs in *The Day of the Doctor*.

■ The script specifies that the scene should be shot from the Doctor’s point of view as he ‘steps to a polished mirror on the wall’ and sees ‘a distorted reflection of the new man’s face (the younger John Hurt)’. The image was taken from the 1979 BBC/Time Life co-production of the novel *Crime and Punishment* by Fyodor Dostoevsky, in which Hurt played Rodion Raskolnikov.

■ According to *radiotimes.com*, the episode was intended to be released on the BBC interactive Red Button service at 7.30pm on 16 November; the promotional blurb was ‘The 50th anniversary features Matt Smith, David Tennant and John Hurt. Only one appears in the mini episode, *The Night of the Doctor*. But which?’ However, the BBC suspected that the contents of the episode were about to be leaked so it was released at 1pm on 14 November; it was announced by the official *Doctor Who* Twitter account: ‘Surprise! The 50th starts NOW! *The Night of the Doctor* on iPlayer in less than an hour. Speak to no-one till you’ve seen it! RUN!’ **DWM**

Cass refuses the Doctor’s help.

The planet Karn.



The Doctor is persuaded to take a stand.

Our first glimpse of the War Doctor!

UNDER THE SPELL

She helped the Eighth Doctor regenerate, and calls the Twelfth Doctor 'Boy'. But could Ohila be the Doctor's mother? We asked Clare Higgins...

INTERVIEW BY **MARK WRIGHT**

"After I'd done the 50th anniversary one," Clare Higgins says with a conspiratorial tone, "and then I got the other scripts to go back, I said to a few friends of mine – close friends, close *acting* friends, 'Oh, I'm going back to *Doctor Who*.' The reaction I got – I won't name names, but all of them went, 'Oh. That's very nice.' All riddled with jealousy. Honestly!" At this, Clare punctuates the whispered nugget of actor's gossip with a mischievously wicked laugh.

Speaking to **DWM** on the phone from her home in Northamptonshire, Clare Higgins laughs. A lot. It's a deep, throaty laugh full of warmth and humour, that textured voice occasionally giving a hint of her West Yorkshire background. But at any second, you feel it could change in a heartbeat to the authoritarian tones of Ohila, High Priestess of the Sisterhood of Karn, capable of summoning a Time Lord from within a TARDIS like a naughty child. It's a role Clare has played on and off since 2013's *The Night of the Doctor*, the pivotal precursor to the 50th Anniversary Special, *The Day of the Doctor*. Adding to a lengthy CV of film, television and acclaimed stage performances, it's a role Clare is happy to admit she adores playing.

"Filming *Doctor Who* in Cardiff really is the most fun I've had on set in a long time," she says enthusiastically, very much under the spell *Doctor Who* can still cast after 53 years on TV. Did that take her by surprise? "I'm absolutely gobsmacked by it, and I just didn't expect that to happen to be honest. But it has, and I'm really, really pleased. To be part of something like this is fantastic. Everybody wants to be in *Doctor Who*. It's lovely. It's very, very popular and it's got this iconic status."

When the call to appear in *Doctor Who* finally came in 2013, Clare didn't have to think to twice about signing up.

"To be in *Doctor Who* was on my bucket list. I just thought, well, it'd be great to have done something in *Doctor Who*, so I just said, 'Yes, of course', straight away."

Featuring Paul McGann's first screen appearance as the Doctor since 1996, *The Night of the Doctor* finally gave viewers the chance to witness the Eighth Doctor's regeneration, taking place on the desolate surface of the planet Karn. Was Clare made aware of the significance of this moment?

"Well, I knew it was the 50th anniversary, but I didn't have any questions about it. I just thought, yeah, great idea! We were all aware of the history and that it was the 50th and Paul was going to be in it, so great! Lovely to be asked! It was very, very quick, we only had two days to do it in."

Recorded over two days in May 2013, aside from ticking a box on her acting bucket list, *The Night of the Doctor* afforded Clare the chance to work with an actor she'd never performed with before.

"I hadn't worked with Paul, but most of us actors by the time you get to our age, we've sort of known each other on and off over the years. I'd met Paul quite a lot before, but never actually worked with him."

And then for Clare Higgins, almost as soon as it had begun, her role in *Doctor Who*'s 50th anniversary celebrations wrapped. Ohila had delivered the life-giving regeneration draught that gave rise to the War Doctor. Off he went into the Time War, while Ohila and the Sisterhood retreated back into the dark places of Karn.

As ever with *Doctor Who*, the story doesn't quite end there. But for Clare Higgins, her *Doctor Who* story began 50 years before that first appearance as Ohila. On 23 November 1963, the profound effect the first episode of a brand-new science-fiction adventure series had on her suddenly makes it clear why she was so keen to appear in the same series decades later.

"I was talking to some of the younger fans at a convention this weekend, and I said, to their amazement, that I saw the very first episode of *Doctor Who* on November the 23rd, 1963. I was describing England of that period to them. England back then was basically a grey bombsite. I think rationing had only finished six or seven years before. It's unbelievable. The 60s hadn't begun, and *Doctor Who*'s first transmission date shared a close date with one of the most iconic dates in western history, the day JFK was assassinated. Now when I went to school on the Monday, hardly anyone was talking about JFK. Everyone was talking about this new hero, and for me that was the first – the Doctor was a hero for our times. He separated England from the post war years, and when this strange Dalek creature appeared, everybody sat up and said 'what's this?' He was a completely new hero for the times, you know? Really, culturally, a very important moment in the 60s, for sure.

"And that..." continues Clare, bringing us back to the present, "is why I wanted to be in it so much. I remember standing on set with Peter Capaldi ►

"Just take a sip of this – it will take away the hurt..."

"Filming *Doctor Who* really is the most fun I've had on set in a long time. I'm gobsmacked by it. Everybody wants to be in *Doctor Who*."

last year, and there was a lull in the proceedings. I said to him, 'How do you feel?' He said, 'I think I'm the luckiest actor in the world.' Because, like me, he'd watched it from the very beginning, and now he's getting to be the Doctor. It's just a dream come true, it's impossible really to describe because you're... I'm very pleased to be part of that cultural history. Peter is part of this line of iconic Doctors, and even he, at that stage, couldn't quite believe that he was allowed to do it. That someone's going to walk on and say, 'Stop that! You're having far too much fun, go home!'"

Having recorded *The Night of the Doctor*, did Clare have any inkling at all that her services as Ohila might be required again in the future?

"No!" she laughs in delight. "As I say, I just thought I'd ticked my bucket list. I felt great that everyone had seen it and I was so proud to have been part of it. I was in New York when my agent phoned me and said, 'They need you back on Planet Karn.' I went, 'Oh my god, this is just amazing!' I couldn't believe it. I was jumping around for joy."

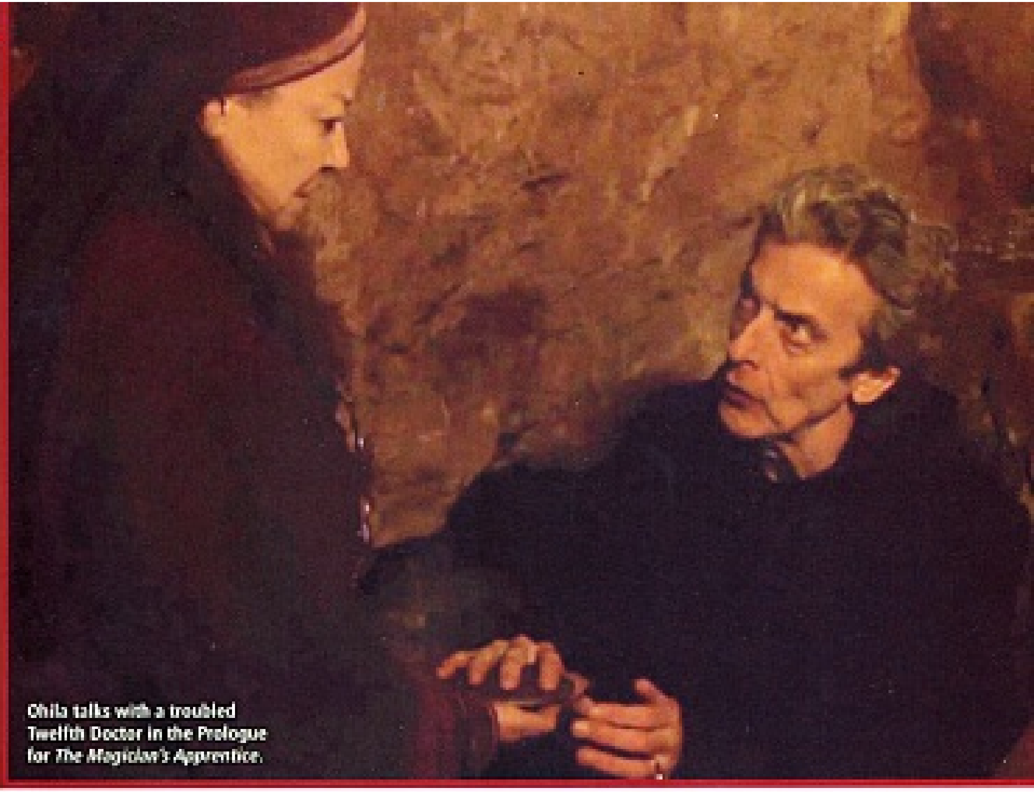
As one of the UK's most accomplished stage actors – she is a three-time Olivier Award winner – is there an innate theatricality about *Doctor Who* that has helped Clare find such a happy connection with appearing in the series?

"Yes," she agrees. "Film and TV can be a means to an end sometimes, but this is one of those rare times when the two worlds come together in terms of theatricality.

"At the convention I was at over the weekend, a lot of people said to me, 'What's Peter Capaldi like? Firstly, he's a lovely bloke, and secondly, what you've got to remember is that most of the Doctors are, or were, highly experienced stage actors, with a pedigree as long as your arm. Which is exactly why, for instance, when Peter did *Heaven Sent*, when it was just him, he had this... what can I call it? This weight and gravitas he couldn't possibly have achieved if he hadn't spent half his lifetime on stage. I think that's really important, there's something very theatrical about the Doctor, and I think that's part of its enduring appeal. From William Hartnell right on through. The Doctor is not a particularly low-key television hero, and he's not an action hero, and he's not a detective. He is *innately* theatrical. And for me, Peter is the best at that, which is why he holds the screen. There's this through line. I was amazed at this last series when I actually watched it. I was gobsmacked by the psychological depth, the emotional thing between the Doctor and Clara. It was very mature psychologically and you've got to have some acting chops to carry all that off."

Clare brought Ohila back to *Doctor Who* for a couple of appearances during the 2015 series, and she couldn't have been happier to be working not only with Peter Capaldi and the rest of the cast, but a crew who she is an awe of.

"It's an incredibly tight schedule," she says admiringly, "and incredibly professionally done. I mean, that crew is possibly the best crew I've ever worked with. They're so on it, and so inventive, and so fast! But Peter amazed me that he was able to have any fun, because I used to watch him go home after shooting finished, knowing that he had to be on set the next morning, with a pile of scenes that were *a lot* to learn. But it was all *done*, and it was all absolutely perfect. And one of the other things about Peter is he never dropped a line, he never dried, he never fluffed a single word. I have such huge admiration for him. And that also comes from being very, very, very experienced.



Ohila talks with a troubled Twelfth Doctor in the Prologue for *The Magician's Apprentice*.

"You can't imagine how cold it was! But it looked incredible; it looked like the surface of the Moon."

"Everyone's at the top of their game. We all want to live up to *Doctor Who*, which is a very special feeling, because, normally when you're filming, you're filming a one-off, or a movie or a television series that doesn't really have a pedigree behind it like *Doctor Who* has, so every time they say 'action', you were thinking, 'I've got 50 years of history behind me, I'd better be good!'"

In a 2009 interview for *The Independent*, Clare was quoted as saying, 'Acting, for me, is something you do in the dark.' She now roars with laughter at being reminded of this.

"Yes, acting's like sex! It's something that's best done in the dark!" It's an allusion to her affinity for theatre work and finding it sometimes odd to be on a film or TV set at eight in the morning; however, for the 2015 series prologue and opening episode *The Magician's Apprentice*, acting in the dark was very much the requirement. For scenes set on the planet Karn as the Doctor seeks refuge with Ohila from a summons to an audience with Davros, the *Doctor Who* cast and crew were on a chilly night shoot.

"Oh darling, you can't imagine how bloody cold it was!" Clare shivers at the memory. "But it looked so incredible; it looked like the surface of the Moon. When you see that incredible moonscape, and it was just a quarry in the Welsh valleys! The lighting men were brilliant; I mean they just looked absolutely incredible. Our dressing room for the night was actually a horsebox. They said, 'Do you want to go to the horsebox?' I said, 'That's hilarious!' They said, no, it really is a horsebox." Clare laughs once again at the absurdity of the acting business.

Like many a *Doctor Who* guest actor in the past, Clare must have been thankful during the cold night shoot for the insulating qualities of Ohila's High Priestess robes?

"Oh, the robes, they weigh a ton! One of the Sisterhood of Karn passed clean out on set. They are absolutely enormous! The weight of them! And it was brilliant, what a brilliant costume design. Every element of that character is completely thought through – by costume, by Steven Moffat, by everybody. As an actor, you are just very lucky to be riding on the coattails of all that brilliance and thought. But those costumes immediately give this air of real gravitas and real importance. They look sensational, because they do have this enormous weight, with five or six layers, and all very, very heavy fabric. So once you're in that thing, you don't go anywhere all day, you just sort of stand there. It takes about eight minutes to take three steps. And don't even ask me about how one goes to the loo! I don't want to get into it. I can tell you one thing: with difficulty and great care!"

Clare Higgins was born in West Yorkshire in 1955, and knew from a very early age that she wanted to be an actor. "I think most actors do," she recalls of those formative days.

"I was brought up in Yorkshire, and that's where I saw the first episode of *Doctor Who*, in Leeds, on a dull, wet, rainy November when our whole universe changed. I think that quite a lot of actors as kids learn to not say very much, especially in a family like mine that was quite academic and very oriented towards Oxford, Cambridge or a really good university. It was quite tricky to step up the plate and say, 'Well, I know what I want to do,' especially in my household. I'd written off to all these stage schools in England, and literally at 12 years old on a Sunday teatime I came down and said, 'Right, Mum and Dad, I've done all this research and I've got all these stage schools, and I think it would be better for all of us if I just go to

stage school.' And my mother looked at me and said, 'Don't be ridiculous, go upstairs and do your homework.' And I thought, 'Okaaaay, right, good. They're not ready. They're not ready to hear me.'

"My parents came from very poor Irish catholic backgrounds and their parents had come over to work on the docks, on the quayside or in the mines, and so for them, education meant college or university and that was born out of a deep fear of being very poor. So they couldn't really see past that. And I don't blame them, looking back. I can perfectly well understand where they were coming from. And it turns out today there is no security in the job world, so being an actor is just about as secure as anything else! So it all evens out in the end. It can be very tricky. Of course, a lot of young girls think they do want to be actors, and by the time they get to their late teens they realise no, they're not going to be an actor. But for those who knew from a very early age, it's sometimes just a question of waiting it out."

Clare did wait it out, and was eventually accepted at the prestigious London Academy of Music and Dramatic Arts, graduating in her early 20s.

"At the end of the day, you can't stop somebody who's really, really determined. I trained at LAMDA, and because I was at an age when I did get a grant, I got my tuition fees paid, and I got a tiny living grant. But like most people, if you didn't have rich parents I used to do three jobs: I was a barmaid, a nanny and a cleaner, but that was fine. Back then [in the late 1970s] in London you didn't really need that much money. I thought if I'm going to do this, I'd better be responsible for getting myself through it."

Soon after graduation, Clare began forging a career as both a stage and screen actress. Her first TV appearance was as Kitty Bennet in a 1981 BBC production of *Pride and Prejudice*, and she has rarely been out of work since, with movie roles soon following. However, Clare acknowledges that she is not instantly recognisable.

"I think I've been lucky because I was never flavour of the month, and I was never allied to being in a spectacularly well-known series that would pigeon hole me. I just worked, and that was always my plan really. I've never wanted to be famous, *ever*. It's nice to get respect from your peers, which is all I ever wanted. As long as I can be fairly anonymous I'm happy to do this job. And it is a job at the end of the day. And I don't want to be in the gossip columns or splashed across the papers just for being me. That fills me with absolute horror.

"I've turned down, in my career, a couple of things that my agent said, 'Are you mad?!' I said, 'No, it's crap material, it'll get me the wrong kind of attention, and so and so is crap, so...!' I thought, 'What would be the point?' Which is an attitude that most people in showbiz can't really understand!"

It's this grounded and discerning attitude to work that has kept Clare's talents in constant demand over the years, but her first love has always been the stage.

© REX

Clare Higgins with her Olivier award for Best Actress, presented to her in 2005.

"It's not the medium so much as the material and who else is doing it," she says passionately. "But the stage is just in my blood, I think. My ambition was just to either play a part at the RSC or the National Theatre. And when I went to the National Theatre, I think it was 1987 the first time I was there, I couldn't believe I was allowed to be there. It's like Peter and *Doctor Who*. I must have done 16 or 17 plays at the National over the years, and to me it just feels like home. I was taught so much there. I spent a lot of time working with [director] Richard Eyre, I worked with Ian McKellen on four or five plays. I learned so much in those rehearsal rooms. I cannot think of anywhere in the world where I would have that access to people like that, who were including me as part of their team. That's beyond value.

"There is no better feeling than standing on stage in the theatre in front of 1,200 people, and thinking, 'I'm at the National Theatre, I cannot believe it.' I still can't believe it. And that's the other thing, if you ever get used to it or bored of it, then leave the business because you've obviously lost the point of the whole thing. Actors who are blasé or come off after a Wednesday matinee and say: 'I don't think they were a very good audience,' always make me want to say there's no such thing as a bad audience. Maybe we're not being very good? So if you ever get arrogant or blasé, don't walk through the stage door. You are lucky to be there. I do believe that."

In the midst of this, Clare stops once more to burst out laughing, puncturing any hint of pomposity around her passionate words.

"This is a northern working class girl talking. I know how lucky I am!"

Clare's extensive career has taken her all over the world, including stints on Broadway – "Broadway is a little bit like doing a play in the 1950s, it's very old-fashioned" – but it's her work on the stages of London that has brought the actress the acclaim of three Olivier Awards for work at the National Theatre and Donmar Warehouse in 1995, 2003 and 2005. **DWM** is curious to ask: where does she keep them?

"I'm just looking at them! I'm redecorating, so at the moment they're shoved high on this shelf. I never really display them, I just sort of keep them up there. I do find it funny that if you go into an actor's house it's all full of their posters and you feel compelled to comment on them. I don't really display mine or think about them. I'm proud of them, but I don't have spotlights on them or anything."

Despite her many screen appearances, works of science-fiction, horror or fantasy have played very little part in Clare's career. She appeared in 2007's *The Golden Compass*, but one of her most well-known roles with a cult audience is *Hellraiser*, the 1987 adaptation of a Clive Barker horror novella.

"It amazes me is that people are still absolutely mad about *Hellraiser*. It's a great crossover with *Doctor Who* at conventions."

We'll talk about Clare's new-found love of conventions later, but this brings our talk neatly back to *Doctor Who* and Ohila. Clare has played some of the great women of Greek tragedy such as *Oedipus'* Jocasta and the title role in *Hecuba*. Do these mythic characters have some cross over with a role like Ohila that perhaps makes her easier to play?

"I think you use the right word: mythic," agrees Clare. "I remember being on set last year doing Ohila in *Hell Bent*, and she had a line when Clara asks how long the Doctor was trapped, and she said, 'We think about four-and-a-half billion years.' Now, that could be an unintentionally comic line, but you've got a fine line to walk between the wit of it and the actual gravity of it. That's a hell of a lot of years to take on board. So I completely agree with you. I think *Doctor Who*'s now... it's that word again: mythical. All those Greek plays are based on the Greek myths and Doctor Who is his own myth now. You know, all of the emotional things and all the history that goes with that. It's absolutely mythical."

In those four-and-a-half billion years, the relationship between the Doctor and Ohila has clearly moved on since the events of *The Night of the Doctor*, when it seems the pair met for the very first time. It's a part of the job that Clare loves about developing the character she plays.

"A few people have said to me 'Is she Doctor Who's mother? Because, the way you talk to him...' ►

MAN OR WOMAN?

One of the hot topics surrounding *Doctor Who* in 2016 is whether the Doctor should be cast as a woman in the future. We put the question to Clare Higgins: if the call ever came, would she consider playing Doctor Who?

"Of course I would, but here's what I think..." she says, with that mischievous twinkle. "I know that there's a lot of stuff going on at the moment about women have got to be cast as men because there aren't enough parts for women. Some of the time I think that's a really good idea and it's really enlivening. I'm a feminist and a socialist, but you know what? For me, the Doctor is a bloke. I mean, if somebody said to me, 'Clare, would you like to play the Doctor?' I would immediately change my opinion! I'd do it as long as Ohila gets to be a man! But for me, I'd find it strange. I would hope that script writers would have taken notice of the current climate and start creating female characters who are equivalent to Doctor Who. But for me, the Doctor in my heart, he's a bloke. That's it. He doesn't have to be a woman, I don't understand that really.

"It comes down to who's the right person for the part on the day. And I think that's got to be remembered as well, you can't go shoving people into pigeon holes they don't fit in, just to tick off some sort of quota. It's got to be who is the right person. When it comes to the time, who the hell is going to be able to follow Peter Capaldi? Because that's a big pair of shoes to fill, it really is. For me, he's the perfect Doctor."

◄ I had that brilliant line, 'Get out of that TARDIS and face me *BOY!*' It's such a maternal line, and such a bossy line, and it's such a line that a mother could say. There is something very maternal about it – she gets to say it to him, because she's just as old and probably wiser than he. And she's like this force that says, 'I have my eye on you... Don't try to pull one over me because I know you, and I know what you do.' I love that relationship. It's really endearing as well, because she can get to say these things to him that nobody else would.

"That's what good writing does, isn't it? You can get that history between them from just one line, and the attitude with which it's played and received, and I think that's one thing I really, really liked about the writing. It implied this amazing four billion years of history. How do you convey that otherwise? It's such elegant subtext. Because rather than having a speech describing our history and blah blah blah, that one line can say it all with a little twist of humour as well, which also implies a long, long, long, long relationship."

In the prologue to *The Magician's Apprentice*, Ohila asks, 'Aren't we friends, Doctor?' to which he responds 'That's different. I don't like you.' Looking at that exchange from this side of making the most recent episodes, does Clare believe that Ohila considers the Doctor a friend?

"Yes. I think that's true. I think yes, definitely she would consider him a friend. And only with a friend – and we all have friends like this – friends who you absolutely love and you go back a long, long way. And then they'll do, or say something that makes you go, hang on a minute, baby, pull yourself together. But only a friend of a certain calibre and history can say that to another person. So again, it implies a very long sequence of events that have gone on. We don't know when, but it's billions of years back, but there you are, you've got that friendship that implies that she can turn to him and say stop it, you've gone too far now. Although he'll listen, but what did he do? He went and stole the TARDIS anyway, so he didn't listen. But he was cowed by it. But at the end of it all, you can't stop the Doctor from doing what he wants!

"There is quite a lot of that wry amusement from Ohila when she's on Gallifrey in *Hell Bent*," Clare laughs once more. "It's as if she's standing there thinking, 'You're all like little boys and when you've all finished mucking up the universe, I suppose mother will have to clear it up. You're all idiots!'"

One of the most unexpected aspects of her work on *Doctor Who* is that Clare is suddenly in demand on the convention circuit, which she says has taken her completely by surprise.

"Conventions are a whole new world to me. Before this I've only ever done one convention years ago, which a mate of a mate got me along to. I can't remember where it was. But I've done three now. I did Gallifrey in Los Angeles, which is extraordinary. It's an amazing event. When you're going down to breakfast at half seven in the morning, and you turn a corner, and there's a Dalek coming towards you, going to breakfast! When we arrived the night before, one of the organisers said, 'Oh, you're going to have a great time and you'll see lots of Sisterhood of Karn.' I said, 'Oh, don't be daft!' So the second thing I saw was seven of them coming towards me in costume! And they became my sort of bodyguards for the weekend and they'd go off and get me coffees and things. It was such fun. I can't tell you!"

The Sisterhood of Karn turn up on Gallifrey to see what the Time Lords have been mucking up now...

"It's as if she's thinking, 'When you've finished mucking up the universe, I suppose mother will have to clear it up. You're all idiots!'"

For Clare, conventions provide the chance to communicate with the audience on a completely different level.

"I rarely get to meet fans. I can't really think of another forum... At the stage door, you're always rushing to the car or whatever. It's so nice for both parties to be able to actually have some time to talk to each other. And it gets rid of that rather false boundary that I've often found as an actor. People come up to you to get a photograph and it amazed me how many people come up and you can see them physically nervous. When you start to talk about *Doctor Who* they completely relax and they become part of this tribe. From a psychological point of view, I was absolutely amazed at the unifying power of something like this. Because *Doctor Who*, for a lot of people who do feel apart or awkward or isolated or socially disenfranchised, they become part of something bigger than themselves. That's still hitting me after this convention in Newcastle this weekend just past."

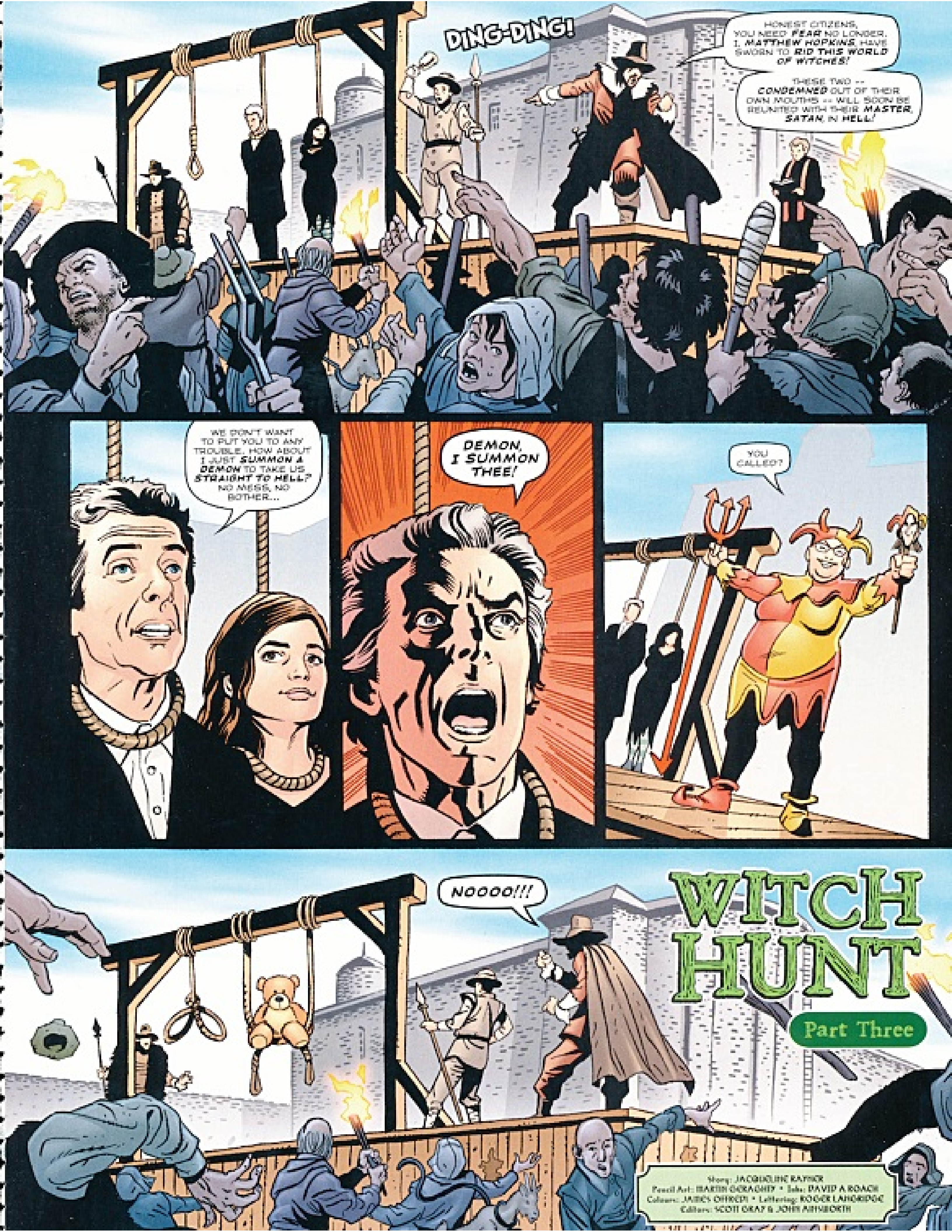
The new experience of appearing at *Doctor Who* conventions dovetails with Clare's own thoughts on what she believes is the best thing about acting, and also how easily she has taken to the world of *Doctor Who* and all that goes with it.

Ohila leads the search for the Doctor.

"It's easy – communication. To be able to communicate with people, whether it's through something like *Doctor Who*, or on stage when you're at the end of a three-hour play and hopefully there's 1,000 people sitting in the dark and if the evening's gone well, you are all in the same space in the dark having the same feelings. It's a sort of secular church in a way. It's a place where people gather, who don't know each other go and experience the same emotions and be played the same story. And to me, that's always going to be magical. It's very moving, and it doesn't have to be a tragedy. To me, laughter is as moving as anything else, but that feeling when everyone is roaring with laughter over the same thing. My job is brilliant because I'm a conduit for the text. It's not about me, it's about the text and the audience. And if I can successfully link those two, then I've done my job."

If Clare Higgins seems a little taken aback by how much she's fallen under the spell of *Doctor Who* since first appearing as Ohila in *The Night of the Doctor*, it can all be traced back to that wet, rainy November evening in Leeds in November 1963, when a little girl was swept away on her first adventure with the Doctor. It may have taken the series another 50 years to come calling on the experience and acting talent she brings to a role, but Clare couldn't be happier with how it's turned out.

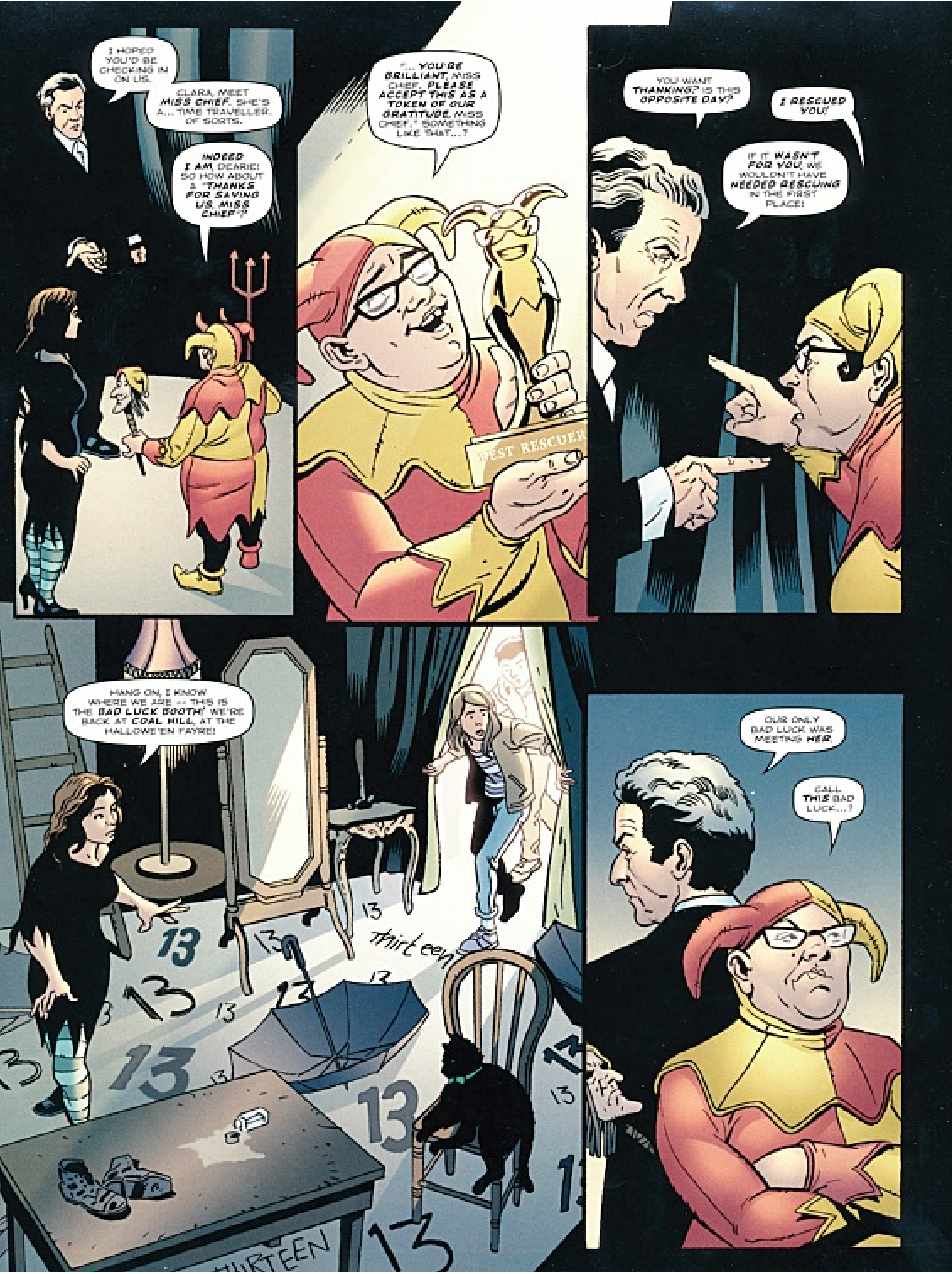
"I'd love it if Ohila came back, but we'll see. Even if she doesn't, she's there now, and that's what is so brilliant. She's there permanently, she's part of the canon." Clare pauses for a second to consider. "You know, when *Doctor Who* was cancelled in the 1980s, I remember saying to people who were really dismissive of it, I said, 'Do not worry, it will be back.' I knew it would be back. *Doctor Who* is the gift that keeps on giving." **DWM**

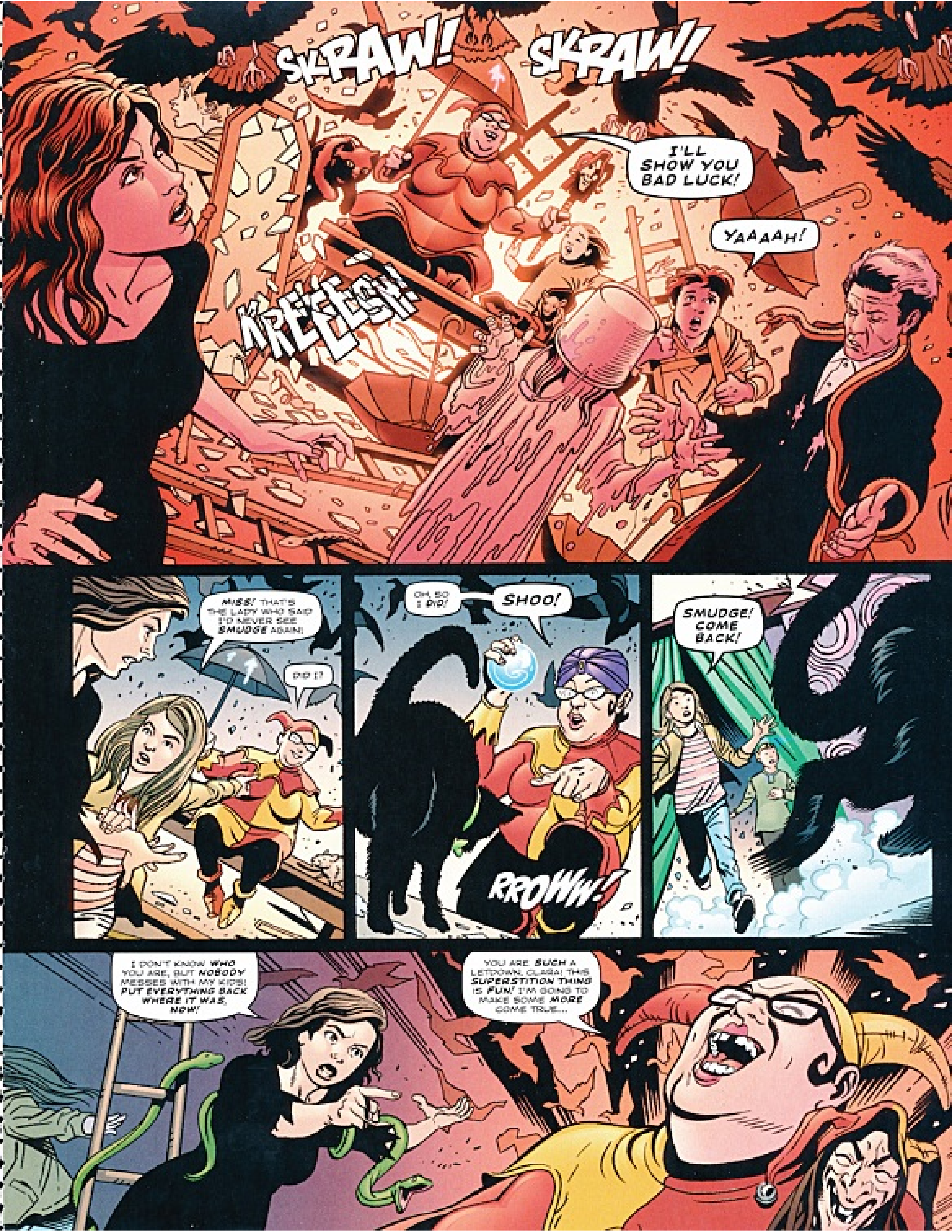

DING-DING!
HONEST CITIZENS, YOU NEED FEAR NO LONGER. I, MATTHEW HOPKINS, HAVE SWORN TO RID THIS WORLD OF WITCHES!
THESE TWO -- CONDEMNED OUT OF THEIR OWN MOUTHS -- WILL SOON BE REUNITED WITH THEIR MASTER, SATAN, IN HELL!
WE DON'T WANT TO PUT YOU TO ANY TROUBLE. HOW ABOUT I JUST SUMMON A DEMON TO TAKE US STRAIGHT TO HELL? NO MESS, NO BOTHER...
DEMON, I SUMMON THEE!
YOU CALLED?
NOOOO!!!

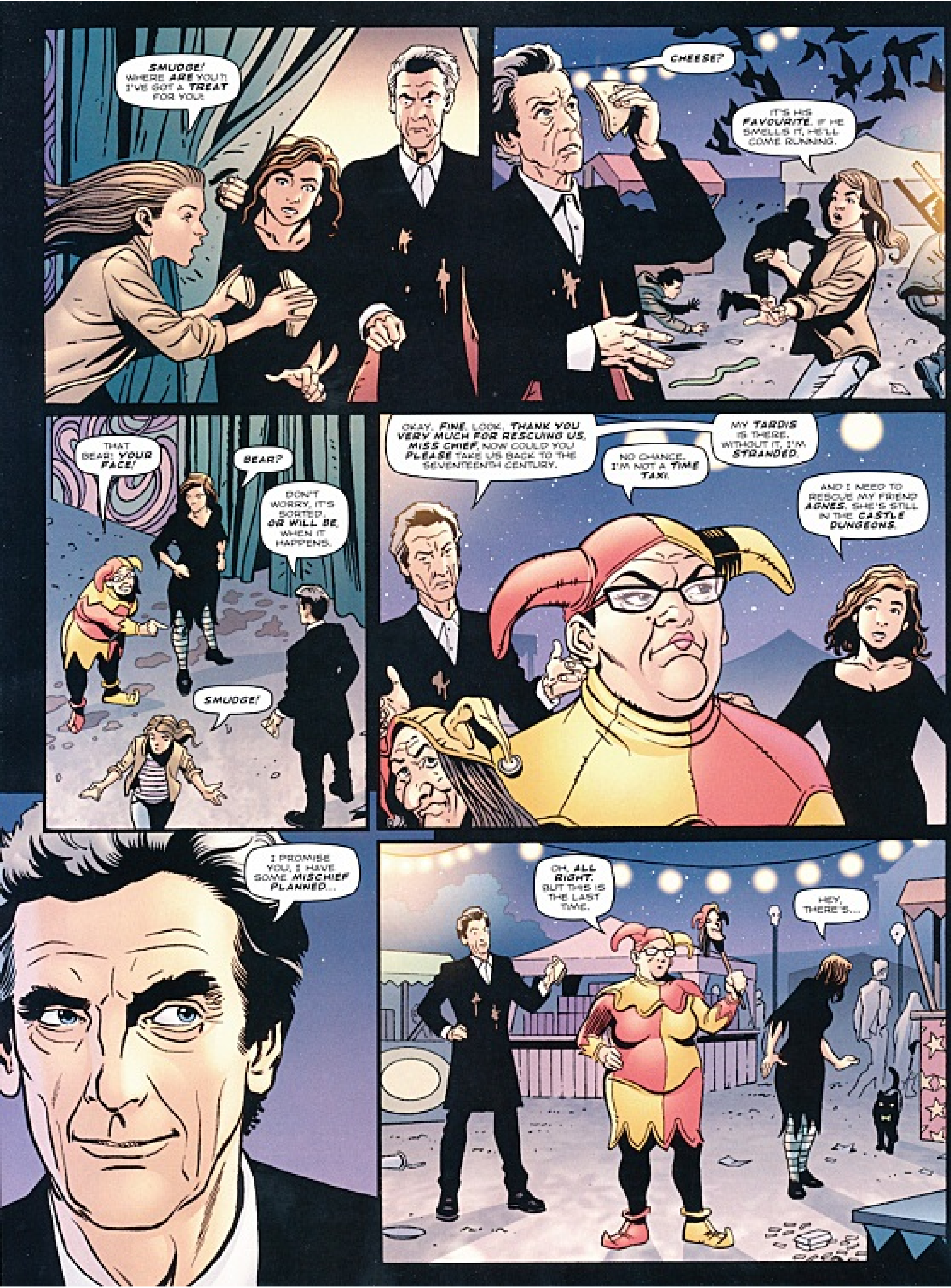
WITCH HUNT

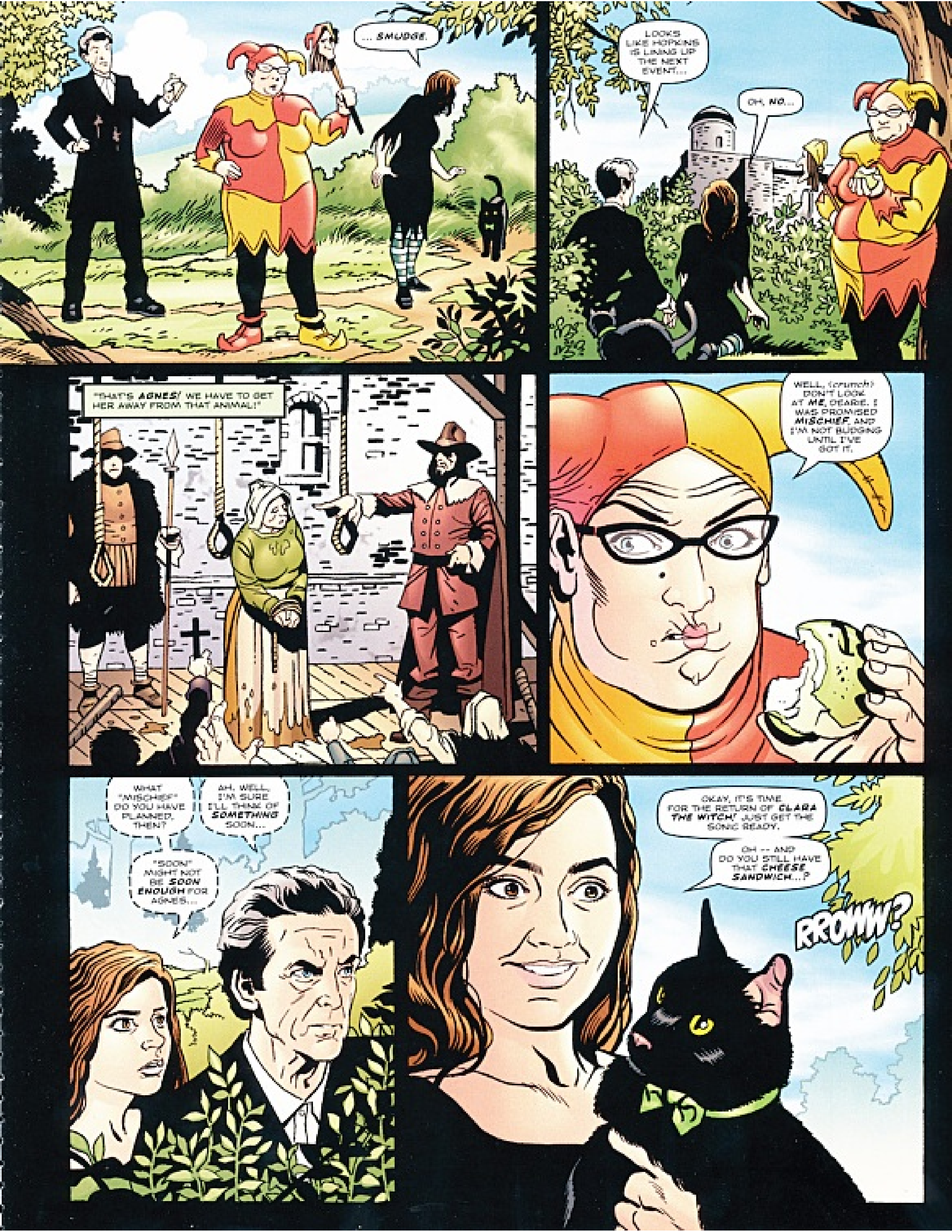
Part Three

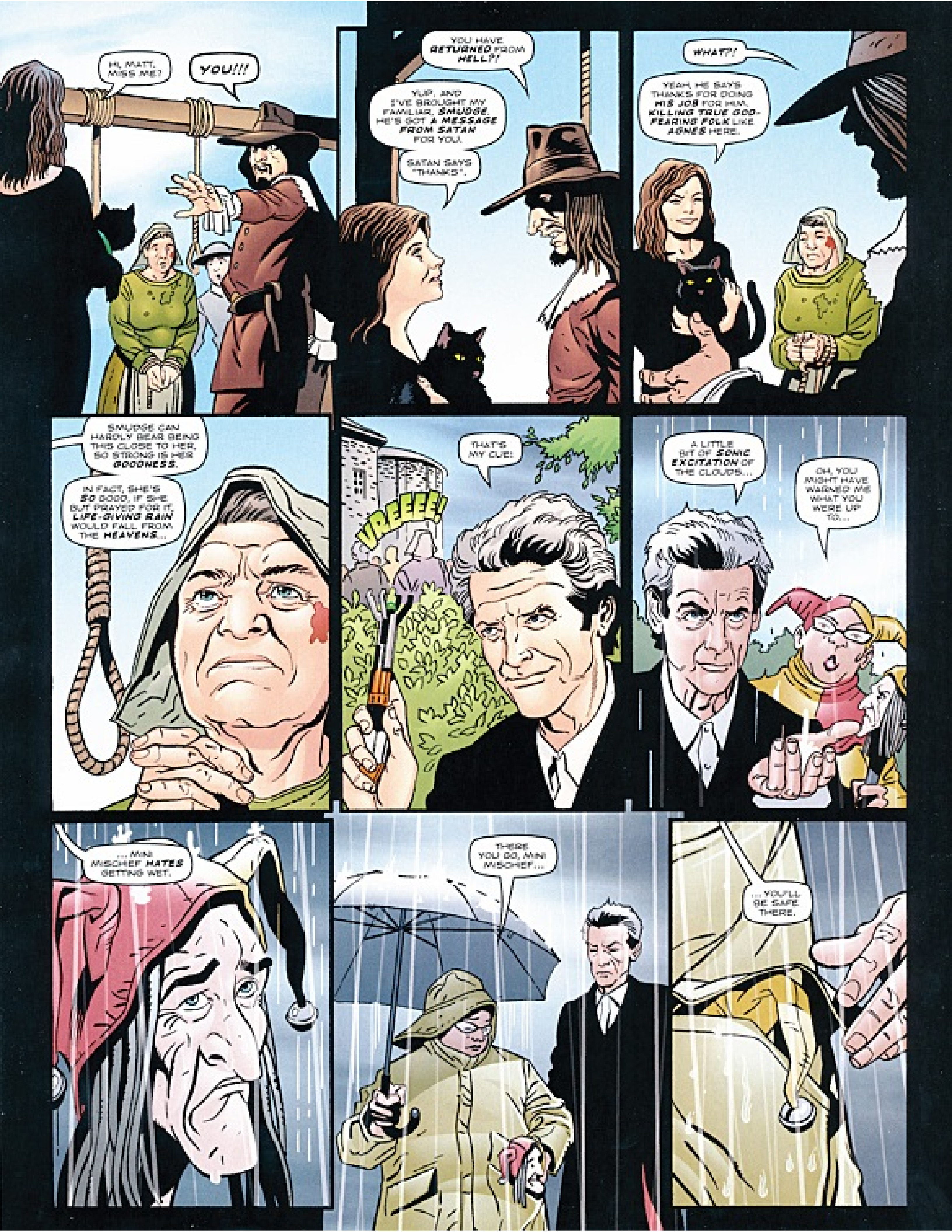
Story: JACQUELINE RAYNER
Pencil Art: MARTIN GERAGHTY • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: SCOTT GRAY & JOHN AINSWORTH

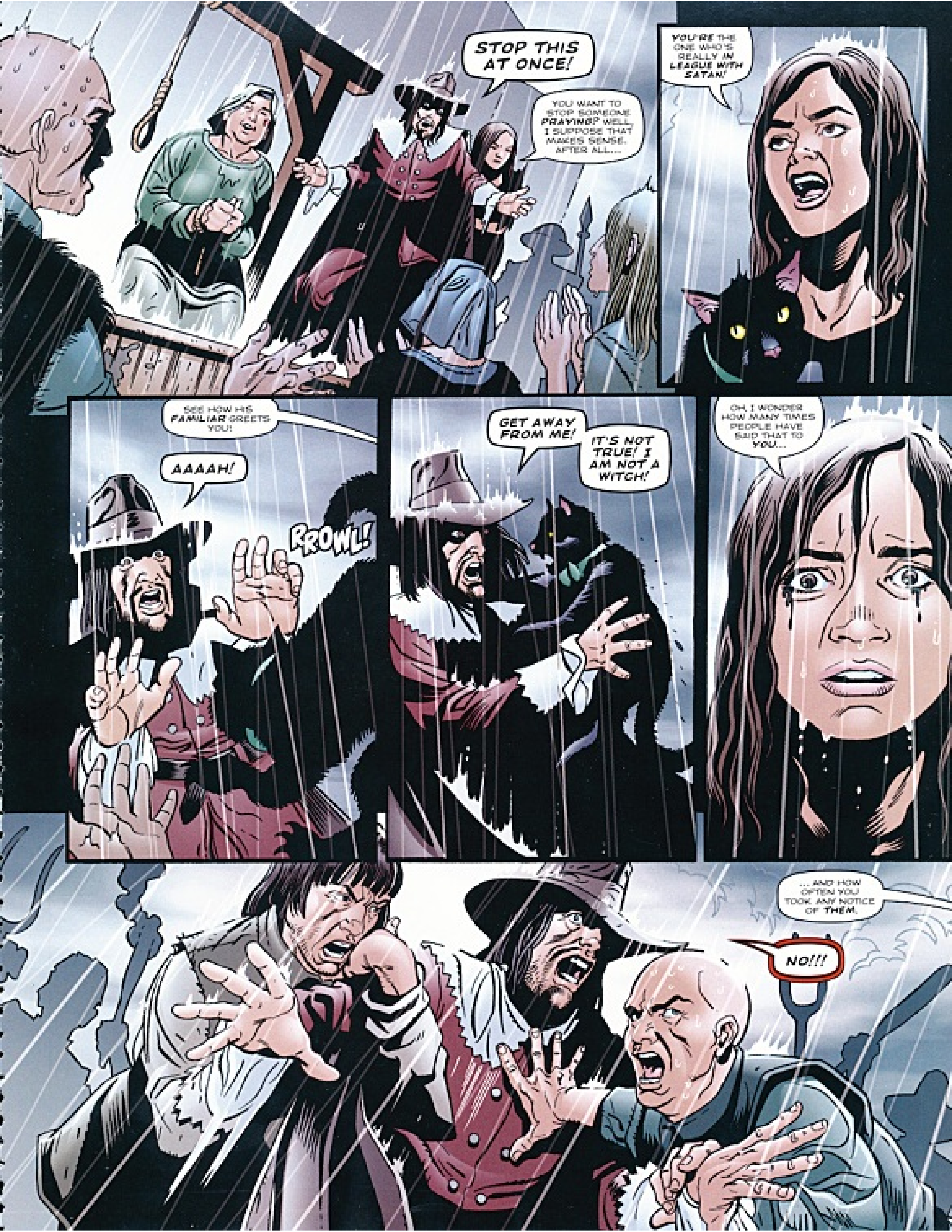

I HOPED YOU'D BE CHECKING IN ON US.
CLARA, MEET **MISS CHIEF**. SHE'S A... TIME TRAVELLER. OF SORTS.
INDEED I AM, DEARIE! SO HOW ABOUT A "**THANKS FOR SAVING US, MISS CHIEF**"?
"... **YOU'RE BRILLIANT**, MISS CHIEF. **PLEASE ACCEPT THIS AS A TOKEN OF OUR GRATITUDE**, MISS CHIEF." SOMETHING LIKE THAT...?
BEST RESCUER
YOU WANT **THANKING**? IS THIS **OPPOSITE DAY**?
I RESCUED YOU!
IF IT **WASN'T FOR YOU**, WE WOULDN'T HAVE **NEEDED RESCUING** IN THE FIRST PLACE!
HANG ON, I KNOW WHERE WE ARE -- THIS IS THE **BAD LUCK BOOTH**! WE'RE BACK AT **COAL HILL**, AT THE HALLOWE'EN FAYRE!
13
thirteen
THIRTEEN
OUR ONLY BAD LUCK WAS MEETING **HER**.
CALL **THIS** BAD LUCK...?

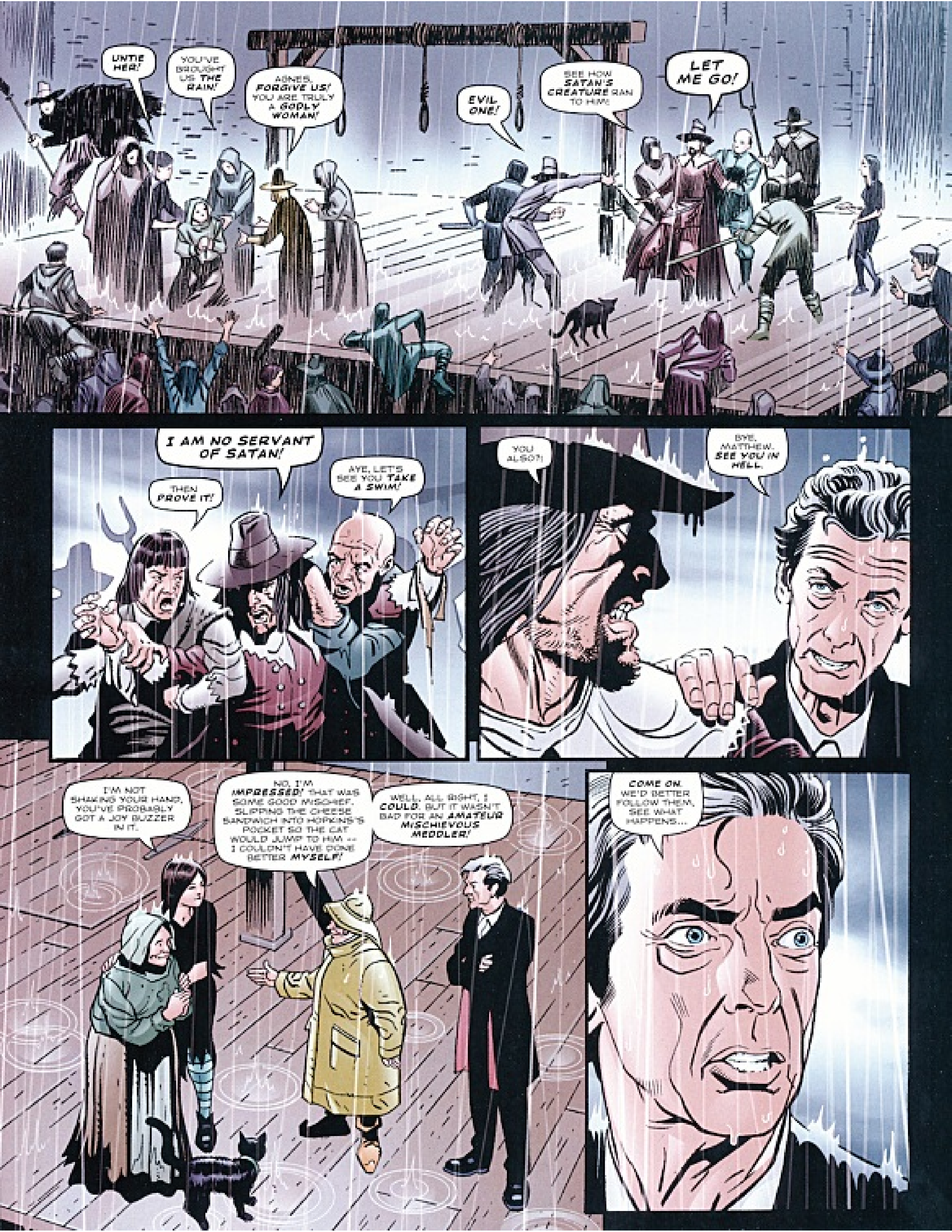

SKRAW! SKRAW!
I'LL SHOW YOU BAD LUCK!
YAAAAH!
KREEEESH!
MISS! THAT'S THE LADY WHO SAID I'D NEVER SEE SMUDGE AGAIN!
DID I?
OH, SO I DID!
SHOO!
RROWW!
SMUDGE! COME BACK!
I DON'T KNOW WHO YOU ARE, BUT NOBODY MESSES WITH MY KIDS! PUT EVERYTHING BACK WHERE IT WAS, NOW!
YOU ARE SUCH A LETDOWN, CLARA! THIS SUPERSTITION THING IS FUN! I'M GOING TO MAKE SOME MORE COME TRUE...

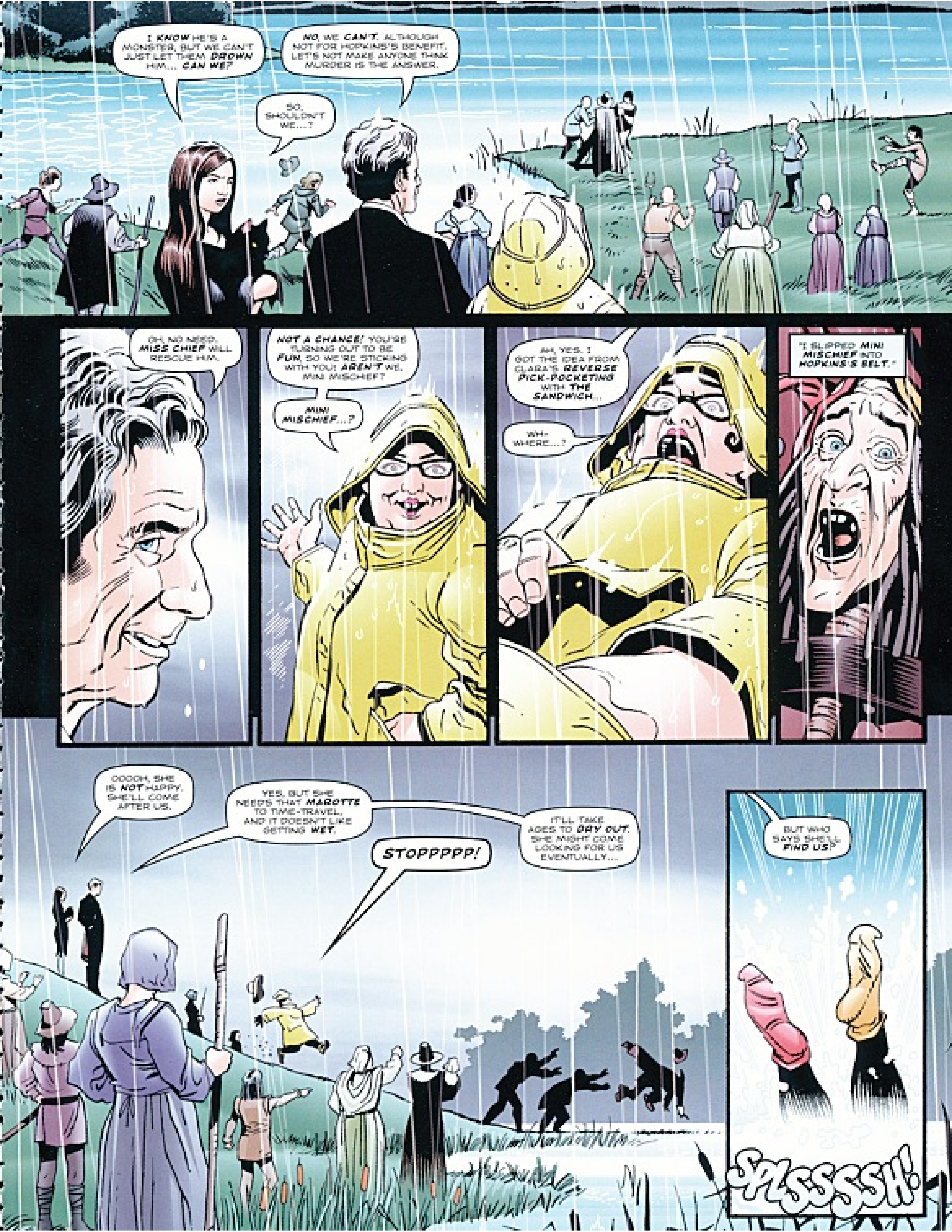

SMUDGE! WHERE ARE YOU?! I'VE GOT A TREAT FOR YOU!
CHEESE?
IT'S HIS FAVOURITE. IF HE SMELLS IT, HE'LL COME RUNNING.
THAT BEAR: YOUR FACE!
BEAR?
DON'T WORRY, IT'S SORTED. OR WILL BE, WHEN IT HAPPENS.
SMUDGE!
OKAY. FINE. LOOK. THANK YOU VERY MUCH FOR RESCUING US, MISS CHIEF. NOW COULD YOU PLEASE TAKE US BACK TO THE SEVENTEENTH CENTURY.
NO CHANCE. I'M NOT A TIME TAXI.
MY TARDIS IS THERE. WITHOUT IT, I'M STRANDED.
AND I NEED TO RESCUE MY FRIEND AGNES. SHE'S STILL IN THE CASTLE DUNGEONS.
I PROMISE YOU, I HAVE SOME MISCHIEF PLANNED...
OH, ALL RIGHT. BUT THIS IS THE LAST TIME.
HEY, THERE'S...

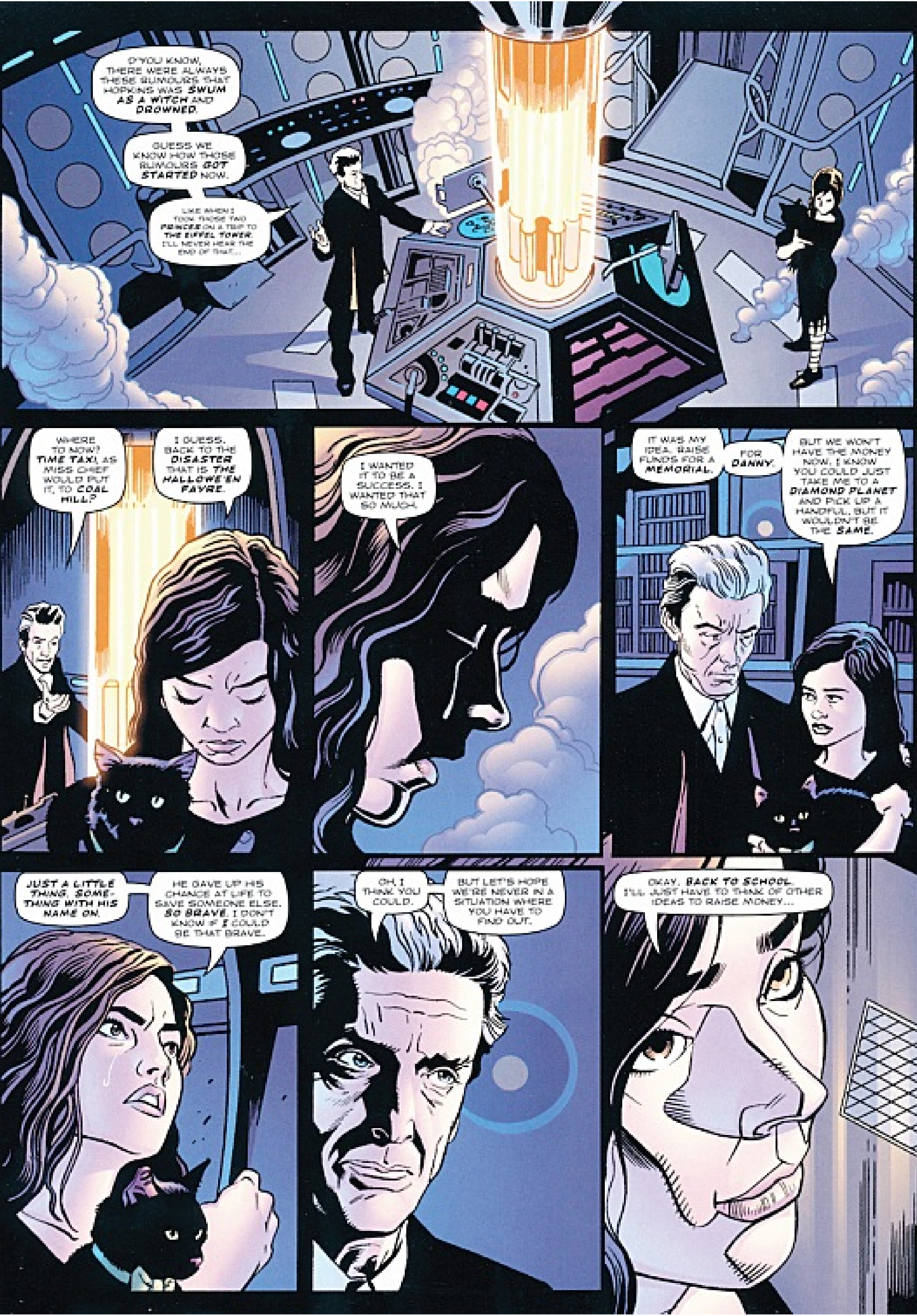

... SMUDGE.
LOOKS LIKE HOPKINS IS LINING UP THE NEXT EVENT...
OH, NO...
"THAT'S AGNES! WE HAVE TO GET HER AWAY FROM THAT ANIMAL!"
WELL, (crunch) DON'T LOOK AT ME, DEARIE. I WAS PROMISED MISCHIEF, AND I'M NOT BUDGING UNTIL I'VE GOT IT.
WHAT "MISCHIEF" DO YOU HAVE PLANNED, THEN?
AH, WELL, I'M SURE I'LL THINK OF SOMETHING SOON...
"SOON" MIGHT NOT BE SOON ENOUGH FOR AGNES...
OKAY, IT'S TIME FOR THE RETURN OF CLARA THE WITCH! JUST GET THE SONIC READY.
OH -- AND DO YOU STILL HAVE THAT CHEESE SANDWICH...?
RROWW?

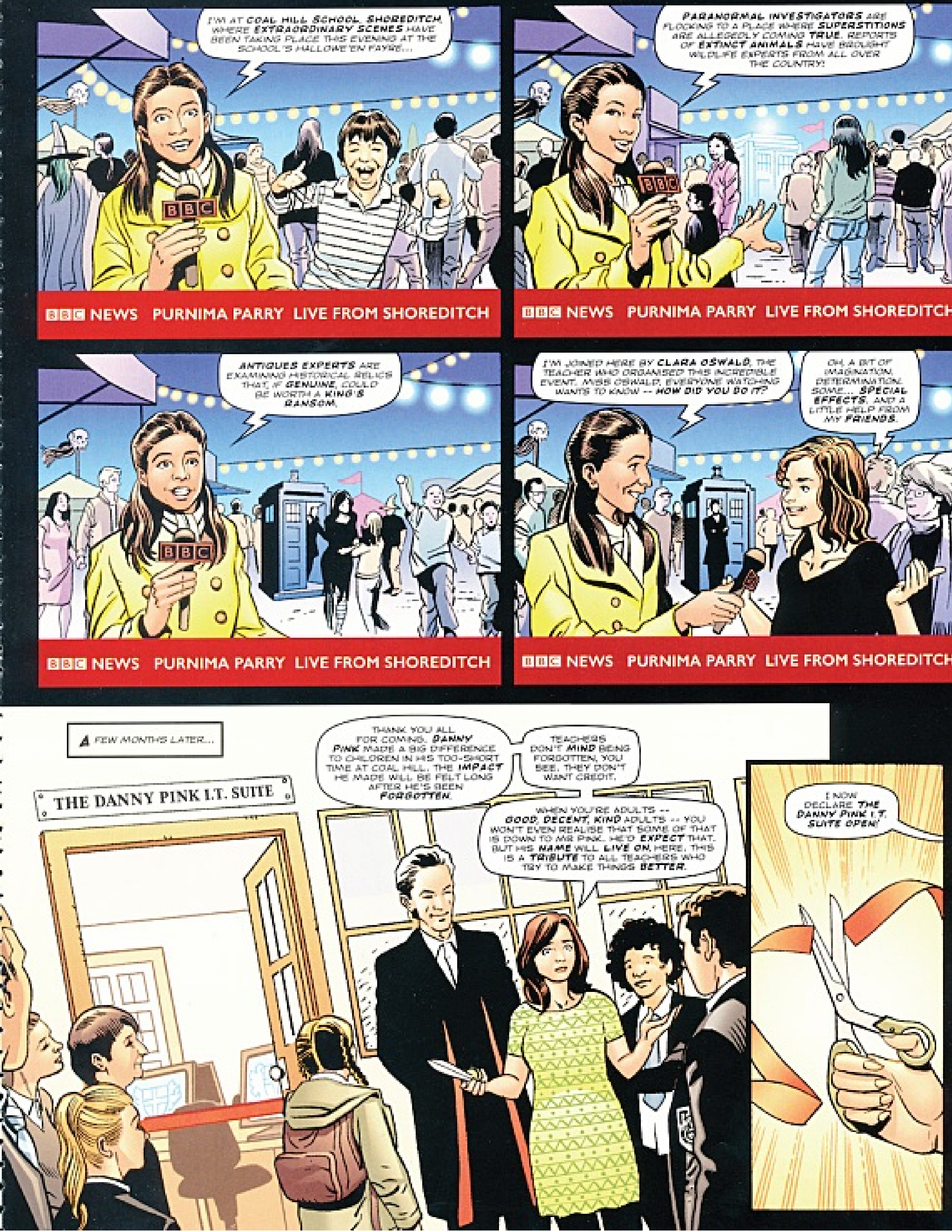

HI, MATT. MISS ME?
YOU!!!
YOU HAVE RETURNED FROM HELL?!
YUP, AND I'VE BROUGHT MY FAMILIAR, SMUDGE. HE'S GOT A MESSAGE FROM SATAN FOR YOU.
SATAN SAYS "THANKS".
WHAT?!
YEAH, HE SAYS THANKS FOR DOING HIS JOB FOR HIM, KILLING TRUE GOD-FEARING FOLK LIKE AGNES HERE.
SMUDGE CAN HARDLY BEAR BEING THIS CLOSE TO HER, SO STRONG IS HER GOODNESS.
IN FACT, SHE'S SO GOOD, IF SHE BUT PRAYED FOR IT, LIFE-GIVING RAIN WOULD FALL FROM THE HEAVENS...
THAT'S MY CUE!
VREEEE!
A LITTLE BIT OF SONIC EXCITATION OF THE CLOUDS...
OH, YOU MIGHT HAVE WARNED ME WHAT YOU WERE UP TO...
...MINI MISCHIEF HATES GETTING WET.
THERE YOU GO, MINI MISCHIEF...
...YOU'LL BE SAFE THERE.

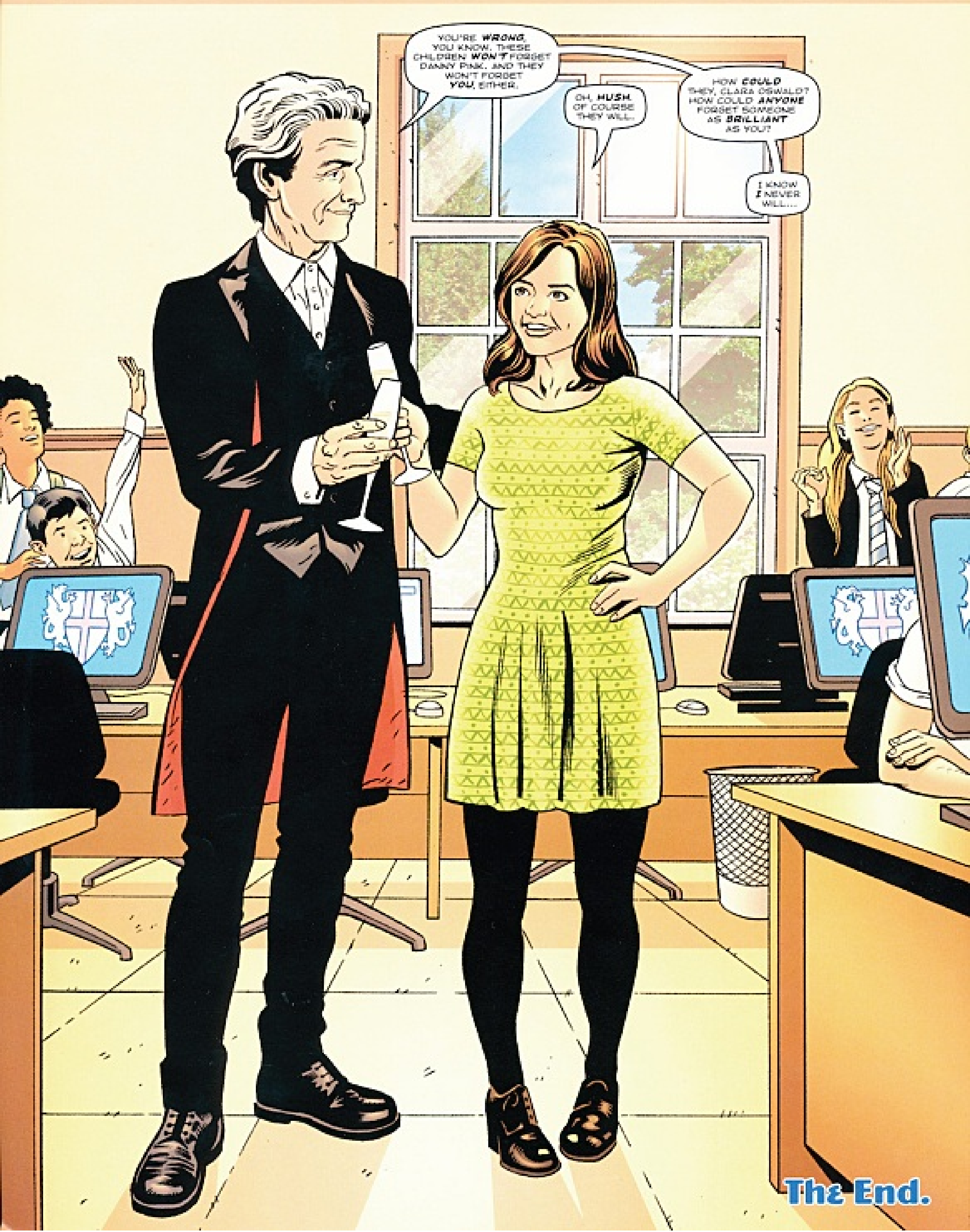

STOP THIS AT ONCE!
YOU WANT TO STOP SOMEONE PRAYING? WELL, I SUPPOSE THAT MAKES SENSE, AFTER ALL...
YOU'RE THE ONE WHO'S REALLY IN LEAGUE WITH SATAN!
SEE HOW HIS FAMILIAR GREETS YOU!
AAAAH!
RROWL!
GET AWAY FROM ME!
IT'S NOT TRUE! I AM NOT A WITCH!
OH, I WONDER HOW MANY TIMES PEOPLE HAVE SAID THAT TO YOU...
...AND HOW OFTEN YOU TOOK ANY NOTICE OF THEM.
NO!!!


UNTIE HER!
YOU'VE BROUGHT US THE RAIN!
AGNES, FORGIVE US! YOU ARE TRULY A GODLY WOMAN!
EVIL ONE!
SEE HOW SATAN'S CREATURE RAN TO HIM!
LET ME GO!
I AM NO SERVANT OF SATAN!
THEN PROVE IT!
AYE, LET'S SEE YOU TAKE A SWIM!
YOU ALSO?!
BYE, MATTHEW. SEE YOU IN HELL.
I'M NOT SHAKING YOUR HAND. YOU'VE PROBABLY GOT A JOY BUZZER IN IT.
NO, I'M IMPRESSED! THAT WAS SOME GOOD MISCHIEF. SLIPPING THE CHEESE SANDWICH INTO HOPKINS'S POCKET SO THE CAT WOULD JUMP TO HIM -- I COULDN'T HAVE DONE BETTER MYSELF!
WELL, ALL RIGHT, I COULD. BUT IT WASN'T BAD FOR AN AMATEUR MISCHIEVOUS MEDDLER!
COME ON. WE'D BETTER FOLLOW THEM, SEE WHAT HAPPENS...


I KNOW HE'S A MONSTER, BUT WE CAN'T JUST LET THEM DROWN HIM... CAN WE?
NO, WE CAN'T. ALTHOUGH NOT FOR HOPKINS'S BENEFIT. LET'S NOT MAKE ANYONE THINK MURDER IS THE ANSWER.
SO, SHOULDN'T WE...?
OH, NO NEED. MISS CHIEF WILL RESCUE HIM.
NOT A CHANCE! YOU'RE TURNING OUT TO BE FUN, SO WE'RE STICKING WITH YOU! AREN'T WE, MINI MISCHIEF?
MINI MISCHIEF...?
AH, YES. I GOT THE IDEA FROM CLARA'S REVERSE PICK-POCKETING WITH THE SANDWICH...
WH- WHERE...?
"I SLIPPED MINI MISCHIEF INTO HOPKINS'S BELT."
OOOOH, SHE IS NOT HAPPY. SHE'LL COME AFTER US.
YES, BUT SHE NEEDS THAT MAROTTE TO TIME-TRAVEL, AND IT DOESN'T LIKE GETTING WET.
IT'LL TAKE AGES TO DRY OUT. SHE MIGHT COME LOOKING FOR US EVENTUALLY...
STOPPPPP!
BUT WHO SAYS SHE'LL FIND US?
SPLSSSSH!


D'YOU KNOW, THERE WERE ALWAYS THESE RUMOURS THAT HOPKINS WAS SWUM AS A WITCH AND DROWNED.
GUESS WE KNOW HOW THOSE RUMOURS GOT STARTED NOW.
LIKE WHEN I TOOK THOSE TWO PRINCES ON A TRIP TO THE EIFFEL TOWER. I'LL NEVER HEAR THE END OF THAT...
WHERE TO NOW? TIME TAXI, AS MISS CHIEF WOULD PUT IT, TO COAL HILL?
I GUESS. BACK TO THE DISASTER THAT IS THE HALLOWE'EN FAYRE.
I WANTED IT TO BE A SUCCESS. I WANTED THAT SO MUCH.
IT WAS MY IDEA. RAISE FUNDS FOR A MEMORIAL.
FOR DANNY.
BUT WE WON'T HAVE THE MONEY NOW. I KNOW YOU COULD JUST TAKE ME TO A DIAMOND PLANET AND PICK UP A HANDFUL, BUT IT WOULDN'T BE THE SAME.
JUST A LITTLE THING, SOMETHING WITH HIS NAME ON.
HE GAVE UP HIS CHANCE AT LIFE TO SAVE SOMEONE ELSE. SO BRAVE. I DON'T KNOW IF I COULD BE THAT BRAVE.
OH, I THINK YOU COULD.
BUT LET'S HOPE WE'RE NEVER IN A SITUATION WHERE YOU HAVE TO FIND OUT.
OKAY. BACK TO SCHOOL. I'LL JUST HAVE TO THINK OF OTHER IDEAS TO RAISE MONEY...


I'M AT COAL HILL SCHOOL, SHOREDITCH, WHERE EXTRAORDINARY SCENES HAVE BEEN TAKING PLACE THIS EVENING AT THE SCHOOL'S HALLOWE'EN FAYRE...
BBC
BBC NEWS PURNIMA PARRY LIVE FROM SHOREDITCH
PARANORMAL INVESTIGATORS ARE FLOCKING TO A PLACE WHERE SUPERSTITIONS ARE ALLEGEDLY COMING TRUE. REPORTS OF EXTINCT ANIMALS HAVE BROUGHT WILDLIFE EXPERTS FROM ALL OVER THE COUNTRY!
BBC
BBC NEWS PURNIMA PARRY LIVE FROM SHOREDITCH
ANTIQUES EXPERTS ARE EXAMINING HISTORICAL RELICS THAT, IF GENUINE, COULD BE WORTH A KING'S RANSOM.
BBC
BBC NEWS PURNIMA PARRY LIVE FROM SHOREDITCH
I'M JOINED HERE BY CLARA OSWALD, THE TEACHER WHO ORGANISED THIS INCREDIBLE EVENT. MISS OSWALD, EVERYONE WATCHING WANTS TO KNOW -- HOW DID YOU DO IT?
OH, A BIT OF IMAGINATION, DETERMINATION, SOME... SPECIAL EFFECTS, AND A LITTLE HELP FROM MY FRIENDS.
BBC NEWS PURNIMA PARRY LIVE FROM SHOREDITCH
A FEW MONTHS LATER...
THE DANNY PINK I.T. SUITE
THANK YOU ALL FOR COMING. DANNY PINK MADE A BIG DIFFERENCE TO CHILDREN IN HIS TOO-SHORT TIME AT COAL HILL. THE IMPACT HE MADE WILL BE FELT LONG AFTER HE'S BEEN FORGOTTEN.
TEACHERS DON'T MIND BEING FORGOTTEN, YOU SEE. THEY DON'T WANT CREDIT.
WHEN YOU'RE ADULTS -- GOOD, DECENT, KIND ADULTS -- YOU WON'T EVEN REALISE THAT SOME OF THAT IS DOWN TO MR PINK. HE'D EXPECT THAT. BUT HIS NAME WILL LIVE ON, HERE. THIS IS A TRIBUTE TO ALL TEACHERS WHO TRY TO MAKE THINGS BETTER.
I NOW DECLARE THE DANNY PINK I.T. SUITE OPEN!


YOU'RE **WRONG**, YOU KNOW. THESE CHILDREN **WON'T** FORGET DANNY PINK. AND THEY WON'T FORGET **YOU**, EITHER.
OH, **HUSH**. OF COURSE THEY WILL.
HOW **COULD** THEY, CLARA OSWALD? HOW COULD **ANYONE** FORGET SOMEONE AS **BRILLIANT** AS YOU?
I KNOW **I** NEVER WILL...
The End.

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

Dress for the occasion

All schoolchildren look forward to dressing-up days, especially when it means dressing up as their favourite Doctors...

BY **JACQUELINE RAYNER**

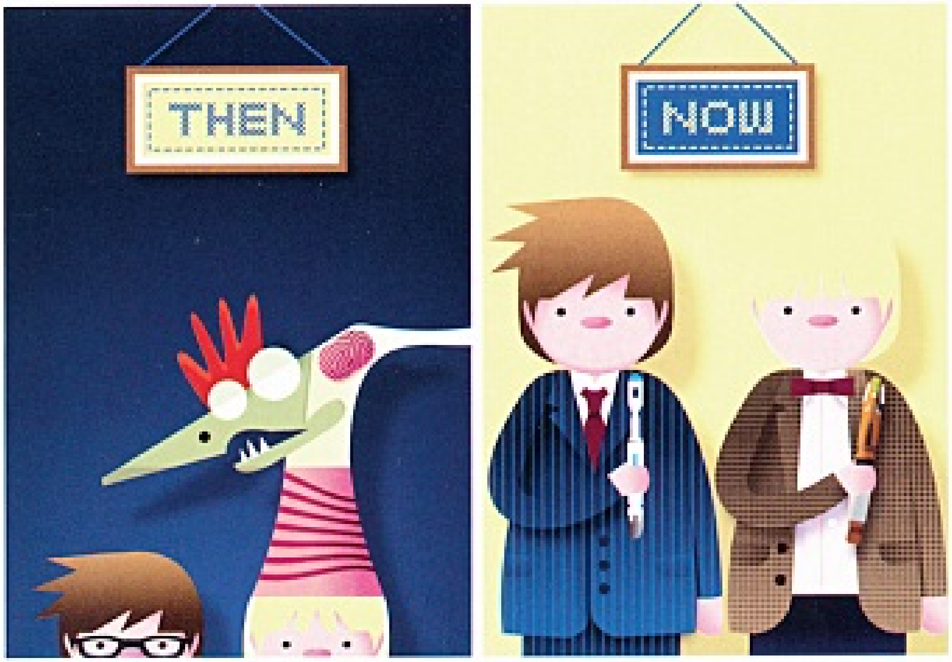


ILLUSTRATION: **BEN MORRIS**

'Have you ever tried to get a leather jacket for a nine-year-old?'

One of the many, many, many things they don't tell you about becoming a parent is that the moment you hear the patter of tiny feet, you are expected to suddenly transform into a cross between Raymond Cusick, June Hudson and Neill Gorton.

It started slowly. There was the odd pirate party here, the occasional 'wear red, white and blue' picnic there. There was World Book Day at nursery, but we cheated with the off-the-peg *Toy Story* costumes they'd had for Christmas, although I did send them in with a *Toy Story* book to 'prove' that they were sort-of book characters too, actually. It was amazing how many themes we could twist to feature Woody and Buzz Lightyear, right from the time the costumes swamped them and had to be held up with several belts, up to the time the trousers were ending somewhere around the mid-calf area.

School brought weightier challenges. Nowhere in the parenting manual does it mention your sitting up to the early hours, barely awake, struggling to put together an emergency chicken costume. (The costume brief gave a list of suggestions: brown this, yellow that, 'chicken hat'. Just look at that again: chicken hat. CHICKEN hat. I suspect that these were the same suggestions given to the costume designer of *Arc of Infinity*.)

The World Book Day days became themed, although after the parental outcry at being given less than a week to come up with a costume for an animal from a book last year, it was changed to *either* an animal from a book *or* – luckily for Fan Twin, who might have had to go as Little Red Hen to get further use from his chicken costume – a character from a book who has an animal. Horrid Henry and Tom from *Beast Quest* were our characters of choice that year, although Horrid Henry lost his (toy) hamster at some point on the walk to school which undermined our choice slightly.

But as well as the World Book Days and the history days and the Christmas plays and the other random themed events, there's also something else. Playing! Now, you don't need a costume to play make-believe. Or if you do, you can get by with a cloak made out of old curtains and a sword made out of Lego. So I accept that the creation of *Doctor Who* costumes for my boys back in their preschool days was at least as much for my benefit as theirs.

Readers may recall that Non-Fan Twin's favourite Doctor is the Tenth. Brown suit from eBay, plastic glasses that were a free gift with *Doctor Who Adventures*, floral tie, trainers. Sonic screwdriver: model's own. It wouldn't win any awards in a cosplay competition, but he loved it. Fan Twin went for the Eleventh Doctor and I was lucky enough to get an absolutely perfect tweed jacket on eBay, which with a bow tie and a sonic screwdriver (again, model's own), made it clear enough who he was supposed to be. They loved those costumes so much we even sent off a photo to *Doctor Who Adventures*, which was majorly exciting.

Fast forward a few years. The costumes no longer fit. I attempt to assemble a Fourth Doctor costume for Fan Twin. I really don't like knitting. Possibly the only way I'd manage to knit a long enough scarf is if I were stuck in a confession dial for four and half billion years and knitted a stitch every time I went through. Luckily eBay once again provided, although due to budgetary constraints it wasn't one of the official 'accurate' ones but a randomly coloured not-quite-long-enough one, although it would pass muster with all but the strictest of fans. We went for a *Power of Kroll* colour scheme and passed a short tweed jacket off as a long tweed coat, and stuck some mallard earrings to the lapel. It sort of worked. It worked enough for Fan Twin, anyway.

Now, forward a few more years. Costumes are once more outgrown. I set up numerous eBay searches, and over the course of a few months manage to pull together the elements of a new Tenth Doctor costume for Non-Fan Twin. Okay, the blue suit isn't the right shade of blue and isn't pinstriped, the mac is beige rather than brown and I'm not sure where the plastic *DWA* glasses have got to, but he does have a lovely pair of red Converse so that's okay. And he still has the sonic screwdriver. All set! On to Fan Twin. "Which Doctor would you like to dress up as?" I ask him. "The Sixth," he replies. "Okay, which would be your second choice Doctor to dress up as?" I ask him. This time he comes back with the Ninth. Rather more practical. Or so I thought...

Have you ever tried to get a leather coat in that particular style for a nine-year-old? Apparently it is not a common item. And add to that the fact that I needed it in fake leather (vegetarian), which is good in terms of price, but not so much in terms of ease of discovery. Weeks of wading through eBay varying my searches from 'faux leather blazer small' to 'leather-like coat boys'. This week I finally succeeded! A sort of similar style in a ladies size 8. It would be short on a grown woman, but just right on a small boy. Just turn up the sleeves and it fits!

Now just the jumper, trousers and boots to go (yes, we have the appropriate sonic screwdriver, obviously), and at last the Ninth and Tenth Doctors can have that anniversary adventure they never had on screen. And you know what? It's going to be *brilliant*. **DWM**

Doctor, I married

An increasing number of couples are incorporating *Doctor Who* into the most important day of their lives. But why? **DWM** investigates...

FEATURE BY **CHRIS DRING**

The double doors swung open. Murray Gold's 'Clara' theme came on over the speakers, and there was my wife – or rather, soon-to-be wife – looking beautiful in her flowing white dress. This was the start of my *Doctor Who*-themed wedding. It was subtle, at first. There was the music, the bridesmaids in their TARDIS blue dresses and the 'Geronimo' sign that greeted Carrie-Ann (that's my wife, by the way) as she walked down the aisle.

I wasn't dressed explicitly as the Doctor (although I was wearing a bow tie, of course). I had walked into Moss Bros a few months prior and accosted an unfortunate sales assistant, telling him of my desire to dress like the Time Lord.

"I'm afraid we don't do fancy dress, sir," he replied politely.

"Ah, no, I don't want to *be* the Doctor. I want to *look* like the Doctor. Imagine that I am the next person to play the eponymous hero, and you are the lucky devil tasked with finding my new outfit."

He stared blankly at me and, after a few moments of awkward silence, I went next door and bought a suit that I thought the Eleventh Doctor might wear... had the BBC costume department shopped at John Lewis.

Doctor Who could be found throughout everything we did during our big day. We were married at Pinewood Studios, a location famous for *Star Wars* and James Bond, but one that has also seen some TARDIS action down the years – it was where Steven Moffat's 1999 Comic Relief Special, *The Curse of Fatal Death*, was recorded.

Our vows included an adapted quote from the *Doctor Who* episode *Hide* (the one about holding hands and not letting go), while bowls of Jelly Babies were found scattered around the venue.

But there were more overt references, too. Our guestbook was designed like River Song's diary, complete with a sonic screwdriver pen for guests to write with. Our wedding cake had an entire TARDIS embedded into it, beautifully crafted by my sister-in-law, while our makeshift photo booth included a fez, a Tom Baker scarf, two sonic screwdrivers and a cardboard pop-up Dalek.

Putting together the wedding was not as challenging as you might think. Type the words '*Doctor Who* wedding' into Google, and you'll stumble upon over 73,000 results, and it has almost become a booming wedding sub-business in its own right.

Websites like *Etsy* and *Notonthehighstreet.com* are filled with independent sellers that have put together paraphernalia that is perfectly suited for *Doctor Who* weddings (think cake toppers, invitation designs, even cutlery).

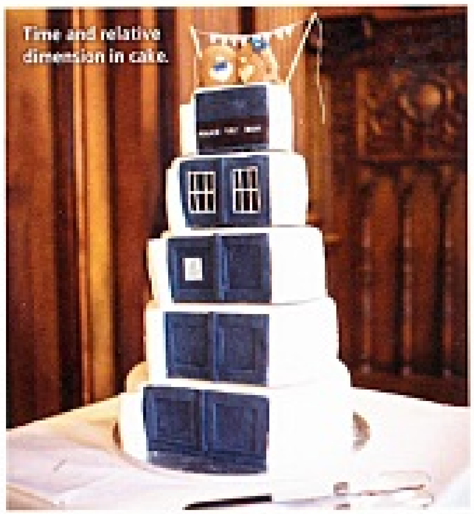
You'll find photographers that have staged *Doctor Who* wedding shoots, bakers who have made TARDIS-themed wedding cakes and a number of businesses that will let you hire out various replica props from the show; you can even have a Dalek come down the aisle to deliver the rings.

It's not just unofficial sources that are trying to capitalise on this trend. The *Doctor Who* Experience in Cardiff obtained a marriage licence in 2014 and held its first-ever wedding last year, with the bride and groom surrounded by the props from the show.

So what has caused *Doctor Who*-themed weddings to flourish? Firstly, there is a trend within the wedding market itself, where brides and grooms are rejecting tradition in favour of a more personalised day. It isn't just *Doctor Who* that is a popular theme either; the BBC TV series *Don't Tell the Bride* has featured weddings containing, among other

> **'Type "*Doctor Who* wedding" into Google, and you'll get 73,000 results.'**

him



Time and relative dimension in cake.

CARRIE ANN AND CHRIS' WEDDING PHOTOS: LAVAROTOM.COM

things, alien autopsies, the zombie apocalypse and even wrestling.

Secondly, ever since Grace Holloway kissed the Doctor in the 1996 TV Movie, *Doctor Who* has transformed into a far more amorous show. During David Tennant and Matt Smith's reign in particular, the Doctor has become a romantic, tortured hero, with a geek-chic dress sense and a love of kissing.

As a result it has widened its appeal, particularly among women, and has become a TV adventure that couples like to watch together.

"*Doctor Who* is all about unconditional love, self-sacrifice, making difficult choices, and having kick-ass adventures, which seems like a pretty good analogue for marriage," says Anna Piechowski, an American who married her Whovian husband Christopher Wilcox in Wisconsin back in June 2014.

Piechowski's sentiment is one shared by most of the brides and grooms that we have spoken to. As any reader of **DWM** can attest, *Doctor Who* means a great deal to a large number of people. But perhaps what elevates it into becoming such an ideal wedding theme is just how much it has in common with the concept of marriage itself – two people standing side-by-side, taking on the universe together.

"The whole story of *Doctor Who*, for me, is best described by the tagline, 'A trip of a lifetime,'" concludes Sean Scurr, who wed his *Doctor Who*-obsessed wife Katherine in April 2015.

"That's what I have always been brought up to think of a marriage as representing; one long journey, with many ups and downs, with a faithful companion, who is more than the equal of the other."

Katherine & Sean Scurr

Katherine was taking one final browse through a dating app when she spotted Sean.

"I saw a photo of a very handsome man wearing a fez, familiar long scarf, and wielding a sonic screwdriver," she says. "And I knew that I needed to find out more about him."

Katherine was living in America at the time, and when Sean flew over to see her, she was waiting for him at the airport with a sign that read: 'Hello, Sweetie.' When she decided to move to England, he returned the favour with a sign of his own – only this time he was also down on one knee, and holding a TARDIS ring box.

Sean recalls: "The first thing everyone said to me when I told them I was getting married was: 'Are you going to do a *Doctor Who* wedding?' They wanted to know if I was going to dress up as the Doctor."

He didn't. Sean was desperate to avoid the sort of *Doctor Who* wedding that was depicted in the 2007 final episode of the *Vicar of Dibley* – featuring Dalek bridesmaids and a maid of honour dressed as the Tenth Doctor. However, his outfit was still laden with *Doctor Who* items, including a commemorative 50th anniversary bow tie, a pair of *Doctor Who* socks and TARDIS cufflinks.

Katherine, too, wanted to infuse her dress with *Doctor Who*, and worked with a unique dress designer named Jo Bromley to try something a little bit different.

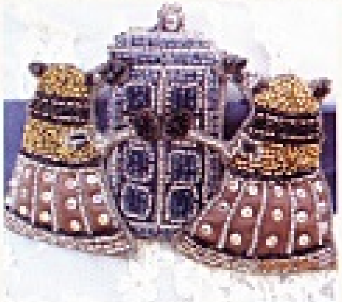
"She helped me pick a dress that we left a lighter blue so that the belt and the lining of the underskirt could be full-on TARDIS blue," she explains. "Then she came up with this wonderful detail of designing and hand-beading the two Daleks kissing in front of the TARDIS for my belt."

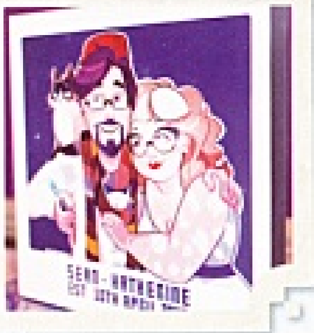
There were other nods to *Doctor Who* throughout their big day, including engraved champagne glasses, the TARDIS-blue dress worn by the matron of honour, and Katherine had also commissioned an illustration featuring Sean dressed as the Doctor, while she was depicted in her wedding dress.

"Of course, we made sure to enter the reception to the Eleventh Doctor's theme, seeing as Sean is my very own Raggedy Man," says Katherine. "Finally, we had a gorgeous cake made by a friend of the family; she kept it blue with white stars and topped it with a toy TARDIS that we had found."

Katherine says she was never one to have a traditional wedding, and feels that we live in an age where people can express their inner-geek.

"Today, people are less afraid to fly their geek flag, so to speak," she says. "I'm so glad that we live in a time where it's becoming okay for people to have pride in their differences and love themselves, and others, exactly as they are. I can't think of a more perfect day to celebrate the things that have brought us together, or share a laugh over our differences, than at a wedding."





KATHERINE AND SEAN'S WEDDING PHOTOS: ELS DESIGN PHOTOGRAPHY

Jamie & Katie Lenman

Jamie Lenman is one of **DWM**'s illustrators. He was also the lead singer in the rock group Reuben, and ten years ago – with the band taking a rare week off – he and his wife decided to elope.

"We ran away to Vegas to get married at the same chapel where Jack and Vera Duckworth off *Coronation Street* got married – not because of this, just coincidence," says Jamie. "We wanted to avoid all the drama, stress and expense of a typical wedding."

He continues: "It's not as easy as people think to get married in Vegas – you can't just do it by accident. We had to book the chapel in advance, we had to register the day before in an austere official building, and we needed all the paperwork."

It may not sound like a *Doctor Who* wedding. There was no TARDIS cake or *Doctor Who* song to walk down the aisle to. In fact, it was more an Elvis-themed wedding, with the King of Rock and Roll acting as their witness.

"Elvis was $200 and a good friend paid for him as a wedding gift," recalls Jamie.

"He sang *Can't Help Falling In Love* as he led my wife down the aisle, we sang *Viva Las Vegas* together after we'd said our vows, and he signed our wedding certificate as sole witness under the name 'Elvis'.

"The pastor, Reverend Love, didn't officiate the service, but he came to watch since people rarely book Elvis. Also, two middle-aged holidaymakers in matching blue shorts, T-shirts and caps sat in the congregation, as they needed to witness a Vegas wedding to complete their tour group's treasure hunt of: 'Things You Must Do In Las Vegas'."

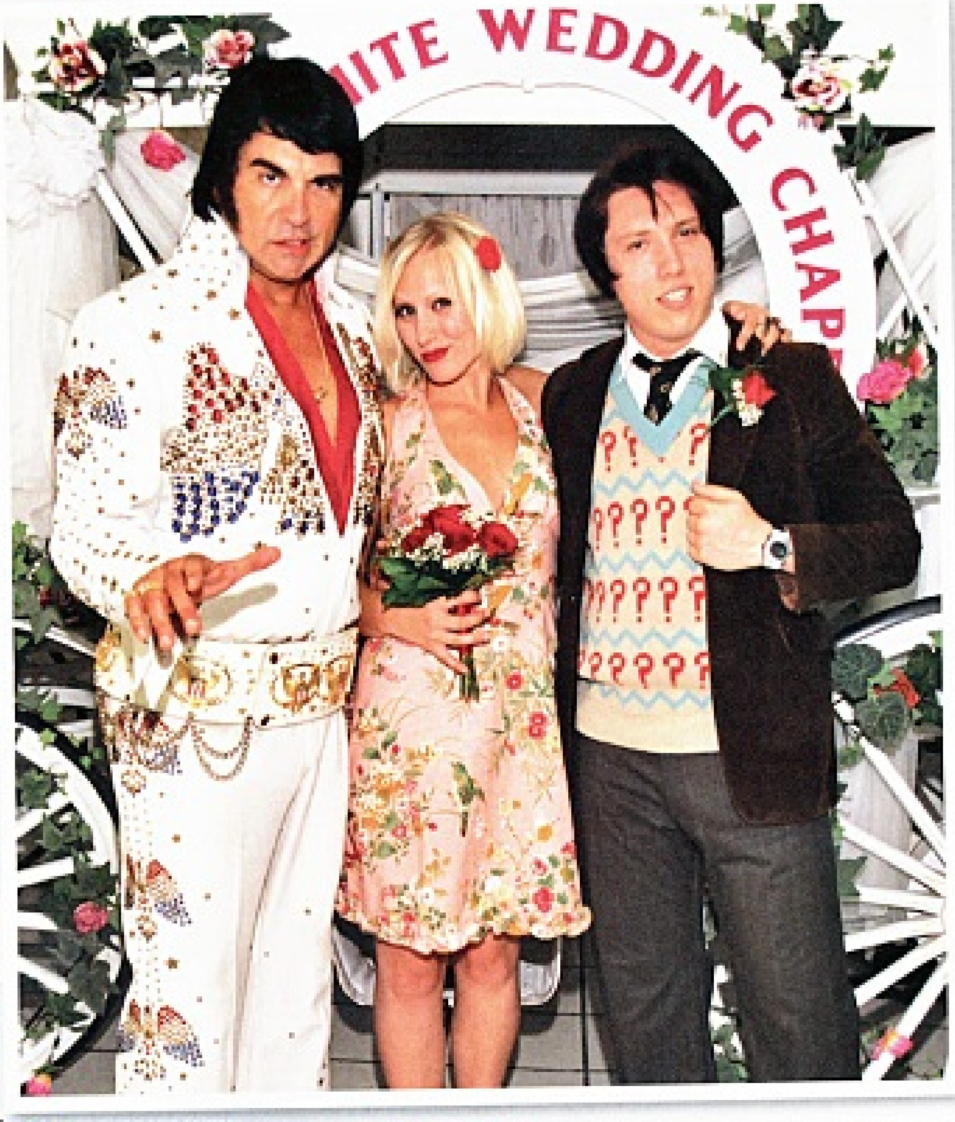
It's already a peculiar wedding, but one of the more notable elements was Jamie's attire. He was dressed as the Doctor... the Seventh Doctor.

"Sylvester is my Doctor and I love the pullover despite what anybody says – including him, the traitor – and I nagged my mum into buying it in the wake of the TV Movie," Jamie reminisces.

"It's my favourite item of clothing and it just makes me super happy to wear it. The only time I ever do is on Christmas Day because it's the only day happy enough to warrant such an incredible jumper, and I knew that I wanted my wedding day to be the happiest of all days, so I made sure I was wearing it.

"The rest of the costume wasn't quite right – the brown jacket is velvet, the check on the trousers isn't loud enough, and there's no scarf or hat. I didn't even have one of my four question mark umbrellas at that point. Anyway, it was stiflingly hot but we were both so happy and we still are. I'm going to wear the same outfit again in August when we celebrate our tenth anniversary by re-enacting the ceremony for all who were unable to attend."

We hope Elvis can make it.



Andrew & Clare Ledger

As a child born in the mid-1980s, Clare had no idea what *Doctor Who* was before she met Andrew.

It was her husband-to-be who was passionate about the show, but it soon became a major part of her life too.

"When Andrew and I got engaged one of the first things he said to me was that we need to incorporate *Doctor Who* into the wedding somehow," remembers Clare. "And I must admit, I was a little apprehensive about it to begin with."

The pair decided that it was best to try to keep the *Doctor Who* elements relatively subtle and not to do anything that was 'in your face' – there would be no dressing up as the Time Lord. The couple had a very traditional wedding cake, but had placed the TARDIS doors at the top, with a bride and groom figure standing in front of it. The wedding favours (little gifts that are for every guest and are often placed on the dinner table) were Jelly Babies in white paper bags in homage to the Fourth Doctor. Meanwhile, Andrew had acquired sonic screwdrivers as gifts for his best men.

Yet the subtlety went out of the window when Andrew stumbled upon a man who owned a yellow Edwardian roadster, which was the spitting image of a certain automobile made famous by the Third Doctor.

"Andrew's biggest joy was finding a guy who owned a replica Bessie," continues Clare.

"It was hard work getting the car for the wedding, because the guy who owned it didn't do that sort of thing – it was just the car he happened to own. But finally Andrew managed to win him over, and he came all the way from Essex with his wife and Bessie on a trailer in order to take me and our bridesmaids to

> **"When Andrew and I first got engaged, he said we had to incorporate *Doctor Who* into the wedding!"**

the church. And then once we were married, he drove me and Andrew on to the reception."

Clare may have been apprehensive about having *Doctor Who* as part of her big day initially, but by the end of it, she was delighted to have gone along with the idea. When she and Andrew tied the knot, *Doctor Who*'s return to our TV screens was still relatively new, and weddings featuring the show as a theme were not nearly as commonplace as they are today. As a result, it was a day that her guests continue to talk about and remember fondly.

"For us, having *Doctor Who* as part of our wedding was a given really," concludes Clare. "It was something that was unique to us – certainly at that point in time we didn't know of anyone using the theme, we married in September 2007 so *Doctor Who* had only been back on the TV for two and a bit years.

"Looking back on the wedding today, I wouldn't change anything. Friends and family still talk about it now, and I love knowing that we made an impression on everyone."

Paul & Joanne Seymour

To celebrate 30 years of marriage, Paul and Joanne decided to renew their vows. They were desperate to avoid the 'Wedding March' as their entrance music, and so asked the vicar if they could play the *Doctor Who* theme instead. He agreed, and it got the couple wondering what else they could get away with.

Joanne accessorised her dress with stick-on Dalek balls (which didn't last the ceremony), while Paul wore an outfit that combined the Eleventh (fez), Seventh (cardigan) and Fourth (scarf) Doctors.

But their biggest gamble involved Joanne hiring a Dalek as the best man.

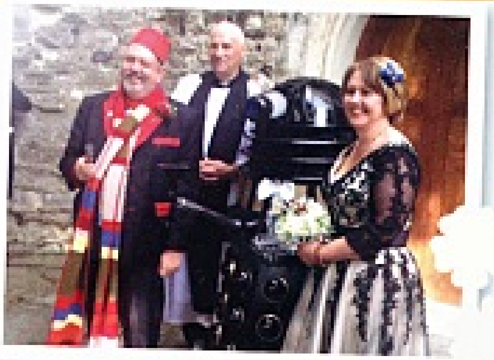
"If you think convincing the vicar to let us play the *Doctor Who* theme in church was difficult, you should have been there when we asked him if he was okay with letting the epitome of evil swoosh down the aisle," laughs Paul.

"Come the big day, and I was off to the church to hand over the ring to our new ring bearer. I'd never actually been up close with a full-sized Dalek before and I have to say it was bigger than I had expected."

Paul was worried the Dalek wouldn't fit through the double doors, but in his desperation to keep it all a surprise, he didn't want to risk a rehearsal – so he just crossed his fingers and hoped.

With all the guests seated (including a journalist and photographer), the vicar beckoned the bride and groom down the aisle with the sound of the TARDIS announcing their arrival.

The *Doctor Who* theme kicked in, the bridesmaids carried their Dalek guns, and when they reached the end of the aisle, Paul flicked out his sonic screwdriver to simulate turning the music off.



"At this point normality returned," continues Paul. "People settled down, hymns were sung and, apart from the outfits, everyone presumed our little opening sequence was it."

Then came the ring exchange. Paul's real best man pretended to forget the rings and headed to the car to retrieve them. The plan was he would open the double doors and the Dalek would arrive.

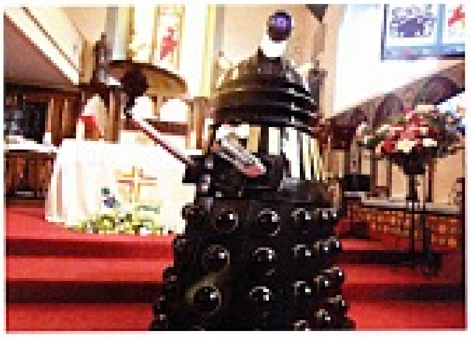
"Unfortunately the service proceeded a lot quicker than we had anticipated and, unbeknown to us, our Dalek was still round the back having a fag," says Paul.

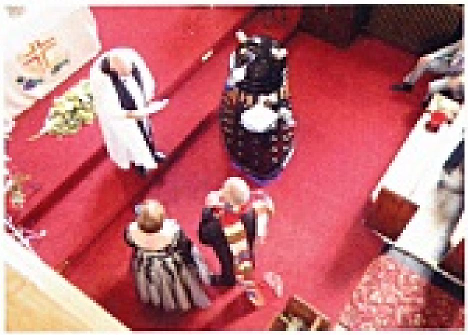
After a few awkward exchanges, the Dalek was ready. The hall filled with smoke, the Dalek's eyestalk glowed in the mist and the guests laughed, gasped and screamed.

Paul continues: "This is when it also dawned on us that, supreme killing machines aside, Daleks aren't very fast. It glided, paused and stuttered along the carpeted aisle like a wheelie-bin in a tornado.

"It got even worse when the Dalek arrived at the altar only to have to do a 78-point turn, before finally parking itself within plunger length of the vicar to deliver the rings."

"You may kiss the bride," announced the vicar, now fully embracing the madness. "Else you will be exterminated."





POLICE BOX
POLICE BOX

Cara & Stew Bacqué

Like a few of the couples we've featured, it was the groom that introduced his bride to the world of *Doctor Who*.

"It was one of the first shows we watched as a couple," explains Cara. "He was already a big fan of the show and was anxious to watch the new season, and he just knew that I would love it, too. I binge-watched all of the modern seasons to catch up to where he was, and we have watched every season since then together."

Doctor Who became the third element in Cara and Stew's relationship. They loved the show's focus on relationships and they enjoyed the adventures, but it was specifically the TARDIS that the pair most associated with. To the couple, they believed that even if they had a TARDIS and could travel anywhere in the universe, they still wouldn't be able to find a more perfect match.

"As our relationship progressed, the TARDIS became our symbol," Cara says. "My engagement ring is modelled to look like a TARDIS and I recognised it instantly when he asked me to marry him. It was that moment which started the whole theme of the wedding."

Cara and Stew planned and created every aspect of their *Doctor Who* big day to ensure it was exactly as they had imagined it.

Having already acquired the TARDIS engagement ring, Stew then moved onto creating the invitations. These were blue in design, and featured a red bow tie at the head of the page. But perhaps the most impressive work was that he had painstakingly written out several Gallifreyan phrases, and then placed them at the front and back of the invitations.

"If anyone wanted to take the time to translate them all, they would find several phrases related to us and to our wedding," says Cara.

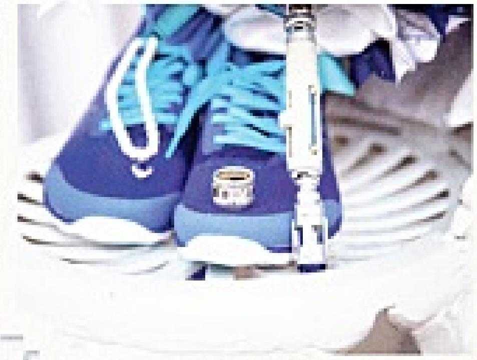
In terms of outfits, both bride and groom wore traditional fare, although Stew – as has become custom with *Who* weddings – wore a bow tie, and also added to his suit with some TARDIS cufflinks.

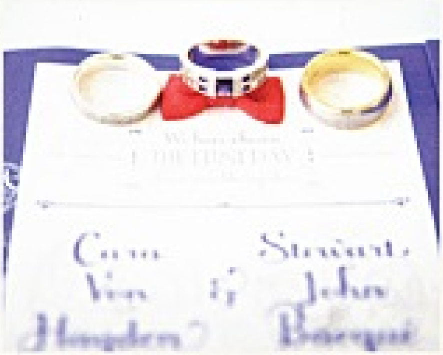
The colour scheme for the entire day was, unsurprisingly, TARDIS blue. This included the bouquets, which were made up of thousands of blue paper flowers that the couple had made. The bridal bouquet had also been further customised with a sonic screwdriver for the handle.

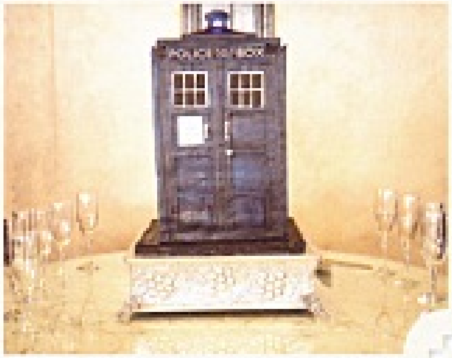
River Song's diary was used as the guestbook for people to sign, but perhaps one of the most impressive creations for the wedding was the cake. Cara and Stew had found a baker to create a TARDIS wedding cake for the day, which was recreated in impressive detail – including wood grain effect and a light at the top that lit up.

"The whole day was exactly what we wanted," adds Cara. "We couldn't have asked for more."

> "As our relationship progressed, the TARDIS became our symbol – even for my engagement ring!"







CARA AND STEW'S WEDDING PHOTOS: JAYME & BRANDON PHOTOGRAPHY

Anna Piechowski & Christopher Wilcox

"It would almost be easier to answer: What *didn't* we do related to *Doctor Who*?" begins Anna Piechowski, who lives in Redmond, Washington with her husband Christopher Wilcox.

Indeed, the American couple's wedding was unmistakably *Doctor Who*-themed. Anna's wedding dress was akin to the one worn by Amy Pond when she married Rory. The groom had the full pinstriped outfit as made famous by the Tenth Doctor, while the bridesmaids wore TARDIS blue dresses. Even the groomsmen dressed up, including one as the Eleventh Doctor (complete with bow tie) and the other as Captain Jack, with his unmistakeable overcoat.

And that's not to mention the life-sized, purpose-built TARDIS.

"We wanted the Doctor to permeate every aspect of the day," Anna continues. "My favourite aspects were probably the full-size TARDIS built by my father, Christopher's Tenth Doctor suit, walking down the aisle to *Song of Freedom* [the music from *Journey's End*], and the special *Doctor Who*-themed cupcakes we got the bakery to make. We had created Jammie Dodger and fish-fingers-and-custard cup cakes – although I assure you that they had no *actual* fish fingers in them!

"We didn't ask guests to dress up, but several spontaneously got in on the fun and came in their favourite costume or with a sonic screwdriver, which was awesome."

Every element of the wedding was in keeping with the *Doctor Who* style, including table settings, wedding cake, card box (which featured *Doctor Who* quotes written across the box) and the various gifts handed to the attendees. The table numbers also corresponded to their respective Doctors (with the War Doctor representing table number 8 and a half).

Before the wedding, the invitations were mailed out in a TARDIS blue envelopes and written in silver pen (just like from the 2011 episode *The Impossible Astronaut*), and it also boasted a wax stamp in the style of the Seal of Rassilon. The couple went even further with the Bridal Party invitations, featuring a box that had the names of the recipients on the front written in Gallifreyan.

With *Doctor Who*'s international audience growing with each passing episode, it was perhaps just a matter of time before the trend of *Doctor Who*-themed weddings began to spread across the Atlantic.

PHOTO: STEVE BOWMAN OF STEVE BOWMAN PHOTOGRAPHY

"I had never watched *Doctor Who* before I met Christopher, but he showed me a single episode and I was immediately hooked," explains Anna. "Watching *Doctor Who* together became a pretty special part of our relationship, and it still is today. We also really wanted our wedding to be fun for us and our guests, and giving it a *Doctor Who* theme gave us the freedom to be playful and creative both in the planning and on the actual wedding day." **DWM**

HOW TO BUILD YOUR OWN DOCTOR WHO WEDDING!

LOCATION

■ If you are close to Cardiff (or willing to travel) this one will be a lot easier. You'll find a number of churches and hotels in the Welsh capital that have also acted as locations for the TV show. One popular place is the National Museum of Wales, which has been used for numerous episodes (*The Lazarus Experiment*, *Planet of the Dead*, *Vincent and the Doctor*, *The Big Bang*, *The Day of the Doctor* and so on) and is also available as a wedding venue.

Of course, during its 53-year history, *Doctor Who* has been filmed throughout the UK and beyond, and you'll be surprised at how many of these places can be booked for weddings (including studios such as Shepperton and Pinewood). Check out *DoctorWhoLocations.net* to see if there's anywhere local to you.

Alternatively, you could go all in and rent the *Doctor Who* Experience in Cardiff, which now has a marriage licence.

WEDDING INVITATIONS

■ These are pretty simple to put together yourself or you can ask a design agency for help. You can design it like the TARDIS, simply stencil a Dalek into the corner, or perhaps put together an invitation like the one the Doctor created for his 'death' in *The Impossible Astronaut* (although, ideally, with more than just some co-ordinates). If you want inspiration, or to find a ready-made design, *Etsy.com* has a huge number of options, priced from between £3 to about £20.

SUITS AND DRESSES

■ For men, this can be quite simple. A stylish Tenth or Eleventh Doctor costume works nicely, which can be found at most *Doctor Who* merchandise websites. Or you can go for something a little subtler – a quirky bow tie (available in most good clothing stores), *Doctor Who* cufflinks (Amazon has a selection) or perhaps some *Doctor Who*-themed socks to complement any outfit.

For brides, you could hire a wedding dress designer to mimic the style of Amy Pond or Donna Noble's dresses. You could even design your dress like the TARDIS, or even add some 'Dalek bumps' to the outfit. A less conspicuous approach would be to consider accessorising the outfit with a themed belt, hairpiece and/or a piece of jewellery. One popular choice is to customise the bridal bouquet so that the handle is that of a sonic screwdriver.

MUSIC

■ Murray Gold's soundtrack is full of beautiful compositions to walk down the aisle to. Although steer clear of tracks like *Doomsday*; they're perhaps not quite fitting for the occasion. If you're more of a traditionalist, then perhaps Roger Limb's über-jaunty *Kassia's Wedding Music* from 1981's *The Keeper of Traken* would be appropriate.

Options for the first dance could include a remix of the *Doctor Who* theme, although if you want the more nuanced approach, perhaps consider one of the pop songs that have featured on the show down the years. The Beatles (various), David Bowie (*Starman*) Athlete (*Chances*), Queen/Foxes (*Don't Stop Me Now*) and Glenn Miller (*Moonlight Serenade* and *In the Mood*) have all featured on the show and would make an ideal opening dance.

CAKE

■ Again, if you want a simple option, head to *Etsy.com* and you'll find a number of *Doctor Who*-themed cake toppers. You could always go for a *Doctor Who* figurine on the top (Forbidden Planet has a number of different options), or – depending on the cake's size – *Doctor Who* Lego can look nice.

Another option would be to commission a cake design. Unless you happen to have a family member with love of baking, this can be quite expensive. Options range from stencilling *Doctor Who* imagery onto the side of a traditional cake, to getting one designed entirely like a TARDIS or Dalek.

PROPS AND OTHER ITEMS

■ Replica Daleks, Cybermen, TARDIS and K9 can all be hired out from a variety of sources, expect to pay between £400-500 for them (especially if you need someone to operate them). *Etsy.com* is also full of ideas, from engraved champagne glasses and cutlery, to ring boxes and specially designed guest books (such as one themed around River Song's diary).

For snacks, Jammie Dodgers and Jelly Babies are always a popular choice. And another nice touch would be to get some of your favourite *Doctor Who* quotes printed on wooden signs.

Geronimo!
Fantastic!

AND THE DALEKS
DAVID WHITAKER
BASED ON THE POPULAR BBC TELEVISION SERIAL
DOCTOR WHO AND THE CYBERMEN
GERRY DAVIS
LL CIRCL
DREW SMITH
HE CLAWS OF
ERRANCE DICKS
HE MYSTER
PLANE
FACE OF EVIL
E PYRAMIDS OF MARS
TERRANCE DICKS
No. 143
Doctor WHO
SILVER NEMESIS
DOCTOR WHO — GHOST LIGHT
MARC PLATT
GHOST

PICTURE PERFECT!

As the art of the Target books is celebrated in a new exhibition, **DWM** tracks down the men who painted *Doctor Who*...

FEATURE BY **STUART MANNING**

From *Doctor Who's Space War* to his encounter with *The Cave Monsters*, the 1970s range of episode novelisations from Target Books was as familiar to fans as the show itself, allowing readers to re-live the fleeting lost broadcasts from the show's past in the pre-video age. Universal-Tandem Publishing had established Target as a children's paperback imprint in 1973, picking up the rights to three 1960s *Doctor Who* novels based on early William Hartnell episodes. Reissued with brash new cover paintings, they spun the web for a series of books that would span two decades and over 150 titles.

Without doubt, the initial success of the range owed much to its distinctive cover art. In an age before Photoshop and publicity posters, Target's illustrations were *Doctor Who* rendered with movie poster gusto, pushing the show's visuals beyond the limitations of budgets and the countdown of any studio clock. This investment in new artwork was unusual for TV tie-ins, which typically fell back on recycled publicity stills.

The missing link to the early Target cover art can be traced to Frank Bellamy's 1972 *Radio Times* cover for *Day of the Daleks*, which had been warmly received by the show's production team. Bellamy was much in demand and beyond the reach of Target's art editors, but his trademark fizzing galaxies and bold graphic shapes clearly influenced many of the early Target *Doctor Who* pieces.

Chris Achilleos was the first regular artist on the range, establishing a new visual style for *Doctor Who*.

"I didn't need direction – I knew how to do a cover," he explains today. "I was always very aware that a book cover needs to be attractive – almost interactive, in a way – so that you're drawn to pick it up in a shop. I still think they work as good punchy covers."

"This isn't a time for subtlety – it's about immediacy, vividness, and dynamism," agrees producer Michael Stevens, a childhood Target fan who revived the illustrations for the BBC's ongoing series of novelisation readings. "The special quality that runs through the artwork is probably immediacy. You're looking at one frame in a vast reel of possible images, which has to either encapsulate the whole story or illustrate a single key moment."

Stevens was a childhood fan of the books. "On long, empty Sunday afternoons, I would take all my Target books off the shelf and lay them on my bedroom floor like tiles," he remembers. "I'd just stare at them lovingly, admiring the colours and the likenesses and the immense drama of them all."

Fellow fan and modern-day *Doctor Who* writer Mark Gatiss has similar affection for the artwork: "*The Three Doctors* was my first and perhaps still my favourite," he says warmly. "The incredibly evocative orange and green luridness of Omega's deadly fingers, the Doctors themselves in grave monochrome. I still get a Proustian rush from seeing these images."

Michael Stevens cites Chris Achilleos' *Doctor Who and the Daleks* as his favourite piece: "The imperious Doctor with planets on his jacket, the faraway, skewed purple TARDIS with no panels on its right hand door, the fire-belching Daleks. For me, it wasn't just a picture – it was a whole mysterious area of space and time."

"What's maybe not said enough is how frightening the Doctor appears on many of them," suggests Mark Gatiss. "I found the William Hartnell of *Doctor Who and the Daleks* excitingly forbidding, *The Abominable Snowmen* has a very severe-looking Patrick Troughton, and the tousled-haired lunacy of Tom Baker on *Revenge of the Cybermen* is a very particular thing!"

Looking back today, the very best Target covers improve upon their source material. Take *Death to the Daleks* – a late-run Jon Pertwee story as drab and beige as 1970s *Doctor Who* ever was – transformed by artist Roy Knipe into a stunning visual expression of its title, with a stricken Dalek erupting into a pop art fireball.

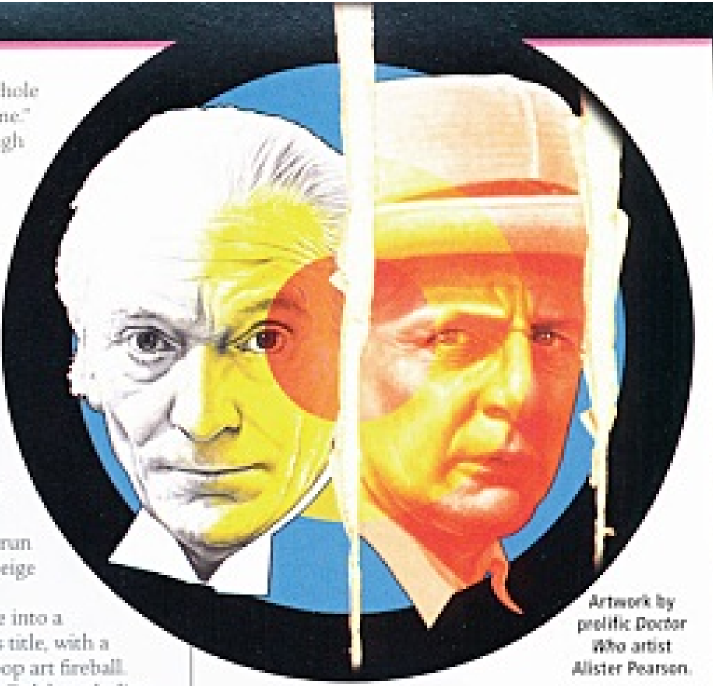
"The Roy Knipe one with the Dalek exploding was outstanding," says fellow artist Jeff Cummins enthusiastically. "That almost harked back to Frank Bellamy. I like how Roy just took a Dalek and batted it! That was quite brave for those days."

Andrew Skilleter, who contributed dozens of later Target covers, singles out Jeff Cummins for praise. "An absolutely terrific artist. He was the one who always made me sit up." Skilleter was particularly impressed by Cummins' jacket for *The Face of Evil*. "It's beautifully painted, with a great moody portrait of Tom Baker in profile, and I love Jeff's almost abstract, painterly treatment of the flesh tones. Generally, you just don't do profiles on front covers – I don't think I'd have dared done that."

With the hindsight of today's media age, our artists recall that the lack of available reference material created the biggest challenge for their work.

"Fans would often write, usually telling me off for getting things wrong," admits Jeff Cummins, whose cover for *The Tomb of the Cybermen* featured a rogue latter-day Cyberman. "That was frustrating. *Doctor Who* was a showpiece for me and I wanted those covers to be as good as I could get them."

As the Target range began winding down in the late 1980s, the illustrations had evolved from expressive paintings to greater photorealism, with latter-day *Doctor Who* illustrator Alister Pearson contributing many finely rendered likenesses, executed with an attention to detail that bordered on microscopic. By the mid-1990s, the Photoshop revolution and publishing trends had consigned *Doctor Who* artwork to the digital realm almost overnight.



Artwork by prolific Doctor Who artist Alister Pearson.

Mark Gatiss reads Planet of the Daleks for its audio release.

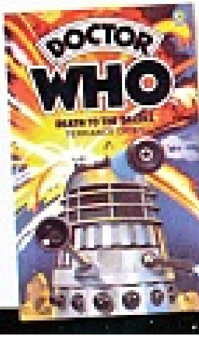
Now the Target artwork is enjoying a revival, regularly appearing on BBC audiobooks and paperback reprints [see page 78], with an exhibition of original pieces opening in London this month. Chris Achilleos was even recently asked to bring his contribution full circle, set the curious challenge of producing new artwork for 1980s stories in a 1970s style for the 2016 marketplace.

"It's crazy, isn't it?" he laughs. "It's like stepping into a time machine. I used the same materials where possible, but I couldn't get the same art board, because it went out of production. I had to think about how I used to work back then and went right back into designing punchy covers."

"I still can't be objective about my Targets," says Andrew Skilleter. "I know they're old fashioned, I know they're of their time and I'm critical of quite a few. I feel I could do them differently and better – but not all of them, funnily enough. And hardly a week goes by where I don't get a message about what the covers meant to people."

"I still talk to fans now who look at something of mine and say, 'That's the first book I ever bought to read for myself,'" says Jeff Cummins with quiet pride. "That's really nice. If people thought that the covers were evocative, then that's lovely." He pauses a moment. "I just wish I'd painted the right Cyberman."

The Target Book Artwork exhibition runs at London's Cartoon Museum until 11 May. DWM readers can gain discounted entry by bringing this issue with them. Visit: www.cartoonmuseum.org



"The one with the Dalek exploding was outstanding. I like how Roy Knipe just took a Dalek and batted it!"

JEFF CUMMINS ARTIST

MY **DOCTOR WHO** ART

CHRIS ACHILLEOS

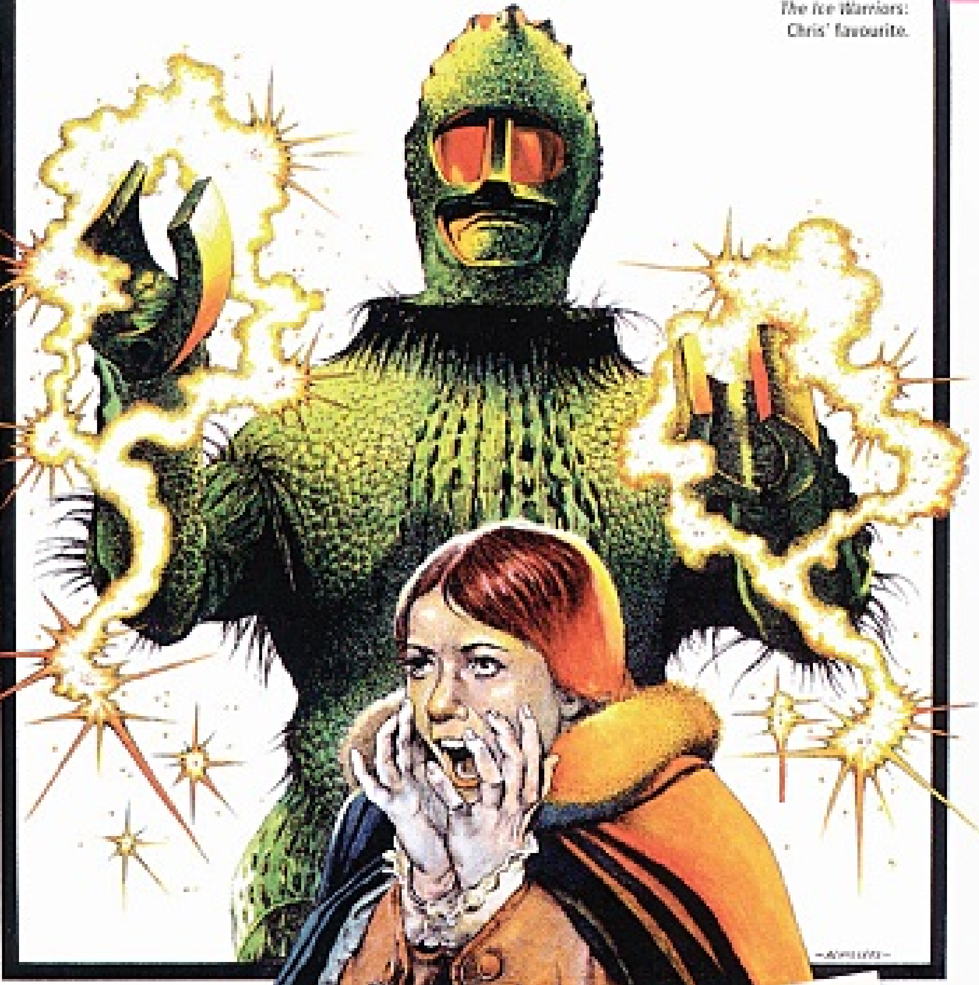
Novelisation Covers: 28 (1973-77) plus 3 (2016)
First Cover: *Doctor Who and the Daleks*
Latest Covers: *The Visitation*, *Vengeance on Varos* and *Battlefield*
Favourite Painting: *The Ice Warriors*

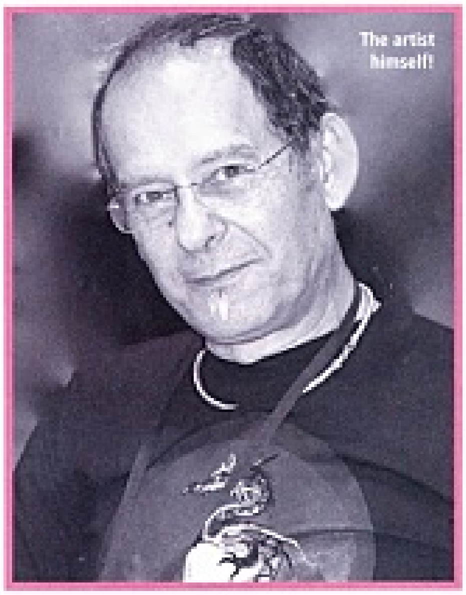
"I was very young when I did my first covers. I'd been a big fan of Frank Bellamy from childhood – I used to buy the *Eagle* comic. I loved his *Heros the Spartan* spreads in it and tried to emulate his drawings. I'm rather sad I never got to meet him. I was also a big fan of American comics – mostly Jack Kirby – and had always loved film posters. I used to tear them off billboards and put them up in my room. During my technical and scientific illustration course at college, I'd learned how to airbrush and also how to stipple draw for scientific illustration. I applied all these things and came up with a style for *Doctor Who*.

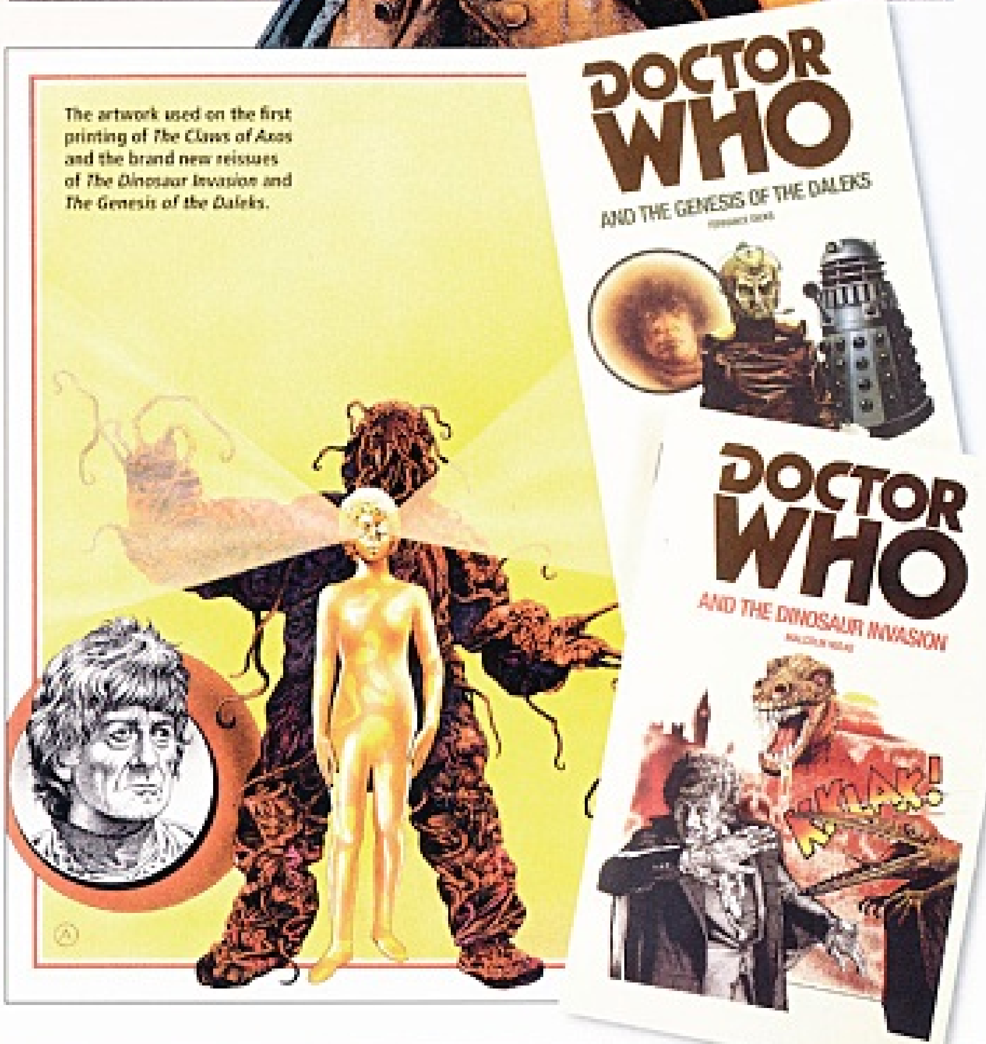
"With the Zarbi, I started by looking at realistic giant ants, because that's what I was used to doing on book covers. They steered me away from that and said, 'We've got to use BBC reference.' I said, 'Okay, well, give me some, then.' There was hardly anything. In those days, they just didn't bother.

"They were quick jobs as book covers go, but I was putting a lot into them then. Illustration was very hot at the time, and so most artists were

> "I always treated my covers as graphic designs rather than paintings."


The Ice Warriors: Chris' favourite.


The artist himself!


The artwork used on the first printing of *The Claws of Axos* and the brand new reissues of *The Dinosaur Invasion* and *The Genesis of the Daleks*.

trying to get noticed. I would allocate a whole week for *Doctor Who*, so just five days. There was no room for manoeuvring. I had plenty of work, so it was always deadline, deadline, deadline. I also needed to allow a day to travel into London and deliver it to Tandem Books in Gloucester Road. Sometimes they'd complain, like the time I added the word 'Kklak!' [on *The Dinosaur Invasion*], but they were always excited about seeing the new artwork.

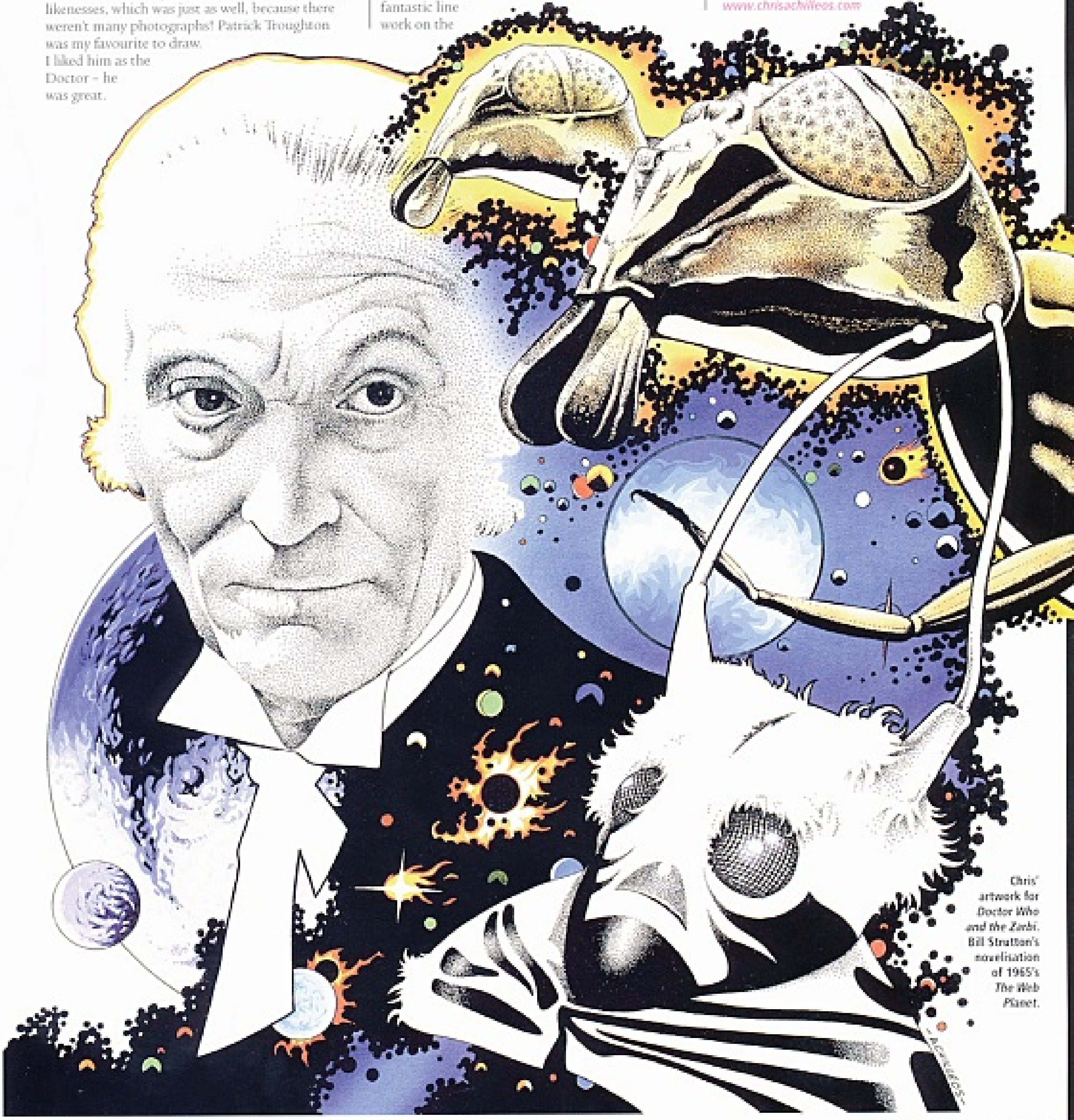
"I enjoyed drawing the older Doctors. They were easier because they had more lines on their faces – the light likes them much better than a smooth, flat face. That always made it easier to capture the likenesses, which was just as well, because there weren't many photographs! Patrick Troughton was my favourite to draw. I liked him as the Doctor – he was great.

"My favourite cover has changed over the years. I used to like *The Genesis of the Daleks* – it's still a rather good cover. Now I say it's *The Ice Warriors*. I always treated my covers as graphic designs rather than paintings, and that one is perfect. I like the composition, with the alien and the girl below, screaming – it's groovy. I left the Doctor off because there was nowhere to fit him in – it would have ruined it. I think I got moaned at for that, but I knew it was a perfect design.

"*The Claws of Axos* is a great cover too. Again, I like the design of it and the alien with beams of light coming from his eyes. There's also some fantastic line work on the creature in the background. I look back at that now and think it's a nice piece of drawing.

"When I finished doing *Doctor Who* covers, it was a big problem for the publisher. In fact, they came back and begged me to do another three while they found a replacement. *The Ark in Space* was my last cover. After that I moved on, doing very involved fantasy work. Back when I was doing them, *Doctor Who* was just another job. I've done better work than those covers, but they've turned out to be greatly loved by many, many people. Who hasn't heard of *Doctor Who*? It's great to be associated with it."

www.chrisachilleos.com

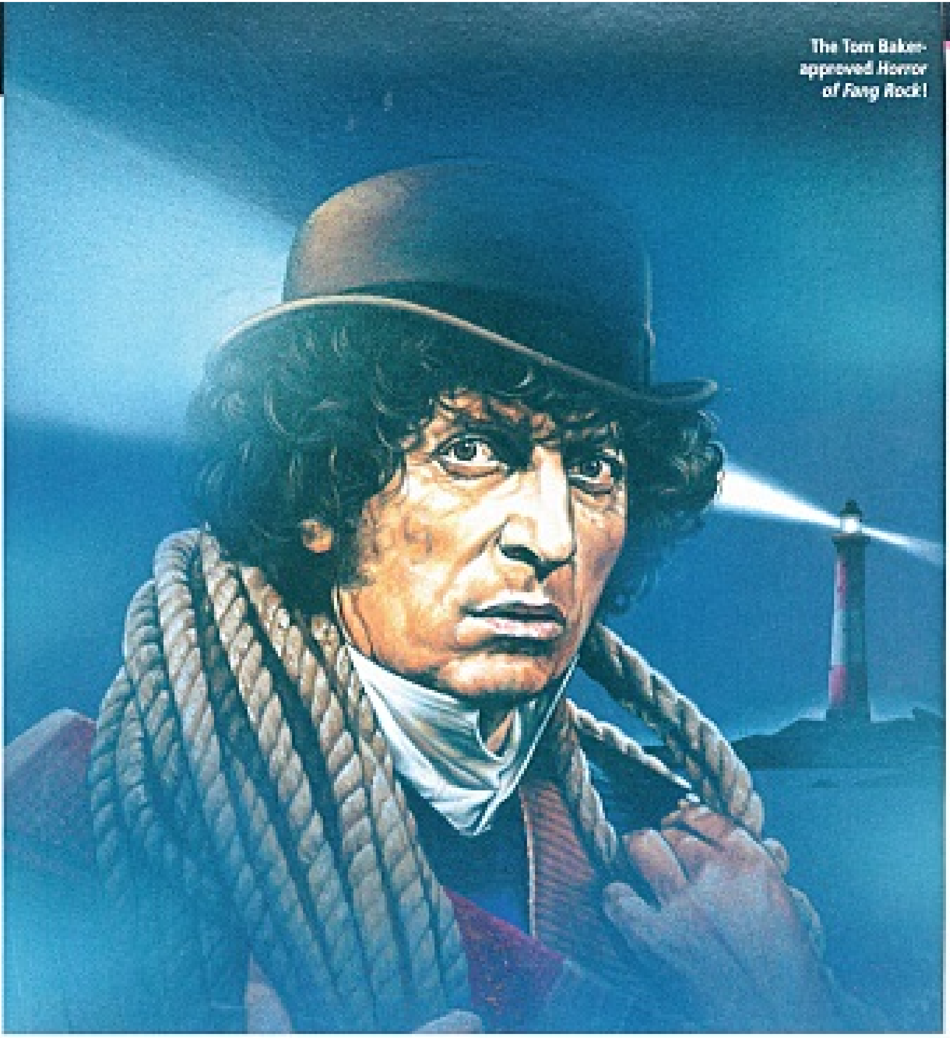


Chris' artwork for *Doctor Who and the Zarbi*, Bill Strutton's novelisation of 1965's *The Web Planet*.

MY **DOCTOR WHO** ART

JEFF CUMMINS

Novelisation Covers: 9 (1977-86)
First Cover: *The Mutants*
Final Cover: *The Time Meddler*
Favourite Painting: *The Horror of Fang Rock*


The Tom Baker-approved *Horror of Fang Rock*!

"I'd worked at an agency for a few years, and then in 1976 I went freelance and started doing whatever work I could get. I was already a *Doctor Who* fan. I can remember my dad asking, 'What are you doing behind the sofa?' and not understanding how I'd got there. Sometimes I think these clichés emerge from impact. So I felt connected with *Doctor Who* and it was something that I was very keen to do. It was the same when I was doing music albums – I wouldn't be interested in doing a cover for someone I didn't like.

"I was always quite good with likenesses, but my technique was pretty awful – I'm surprised I got any work at all, but I think people could see potential and gave me a go. For *Doctor Who*, I'd get a title, a synopsis and from there I'd go down to the BBC photo library to rifle through a few cabinets. I always liked to start with the Doctor as the main element and then move in relevant pieces of the story around him. I'd try to compose the idea there and then, figuring out what photographs would work, because I'd need to pay for them. It was only a couple of quid, but I tried to keep that cost to a minimum, otherwise I'd be out of pocket.

"I used to use gouache paint, which is what we learned with in art school. It could be a monkey to mix and keep smooth, and it was always tricky getting a nice blend. My early brushwork was bit footloose and fancy free, but by the time I got to *Doctor Who*, my technique had become quite tight. I was really trying to go photographic and get a kind of realism going.

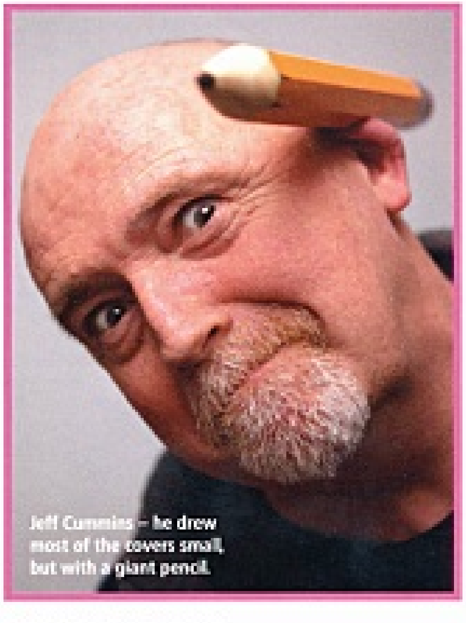
"I remember loving painting Tom Baker, just for his facial expressions. The curly hair and the scarf were a nightmare, though – the kind of detail in which you could get lost for weeks if you weren't careful. Because this new tightened-up style took time, I'd do the artwork quite small and try to keep the content fairly minimal as well, which made things strong and graphic.

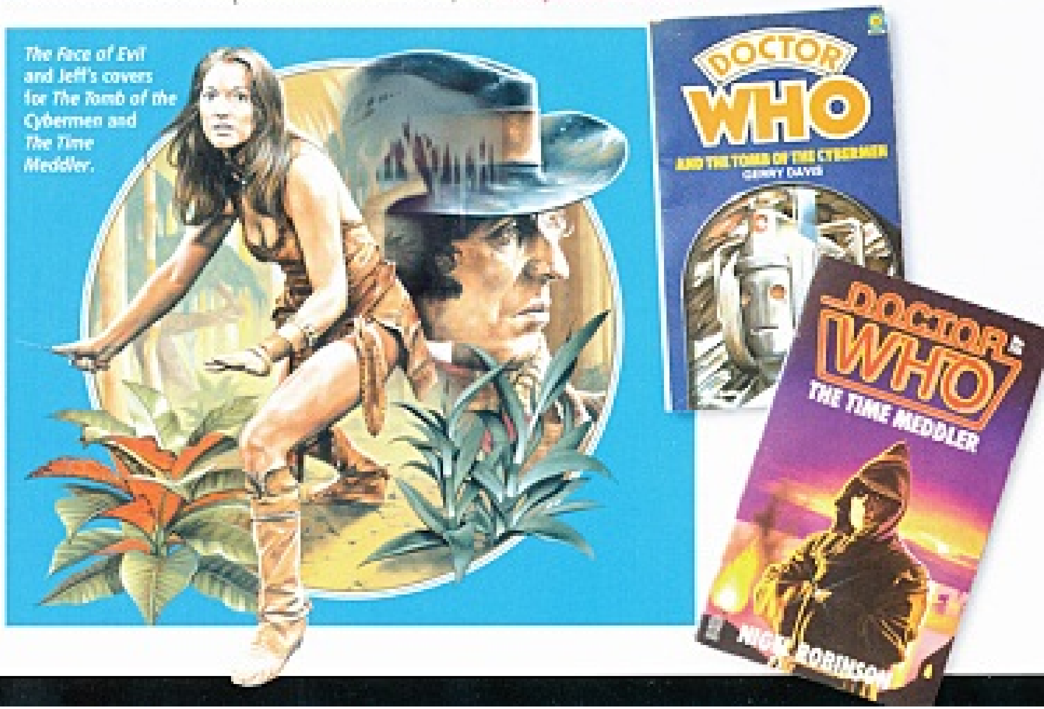
"The deadlines were always really limited, so I had to come up with tricks to get in as much detail and finish in the time I had. I'm not a great reader, so I'd depend on the synopses. I often didn't overload things because my perception of the story was in shorthand. I wasn't hung up on details because I hadn't read the thing!

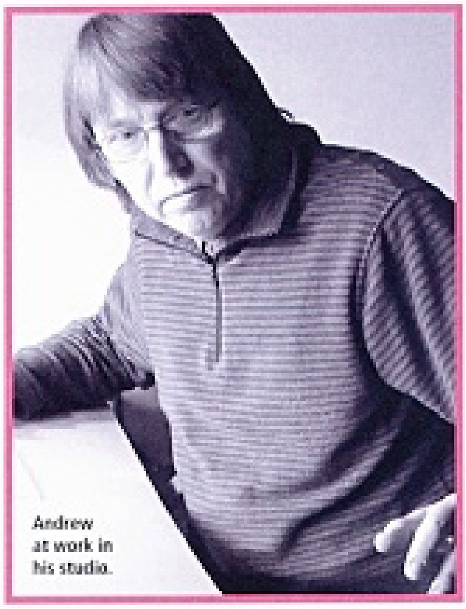
"*The Horror of Fang Rock* is my favourite because it was quite powerful. I needed a point of reference for the story, and I knew that the lighthouse would suffice. Beyond that, it was my attempt to capture a mood and a sense of trepidation. I like *The Face of Evil* as well. The Leela reference was just perfect – when I saw that photograph, I knew I was going to use it for the main image.

"Considering I was only in my early twenties, it's nice to see that some of this stuff still stands up today. A few years ago, I did a signing in The Strand and Tom Baker was there. I had a print of *Fang Rock* with me and Tom told me, 'That was my favourite cover. It's really me, isn't it?' I was very happy about that. I don't know whether he says that to all the boys, but I was quite willing to take it at face value!"

www.jeffcummins.com


Jeff Cummins – he drew most of the covers small, but with a giant pencil.


The Face of Evil and Jeff's covers for *The Tomb of the Cybermen* and *The Time Meddler*.



Andrew at work in his studio.

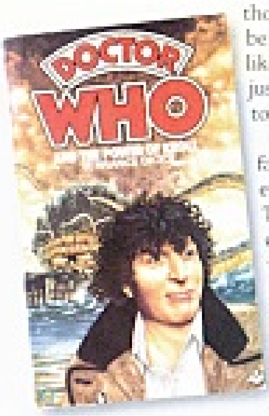
MY **DOCTOR WHO** ART

ANDREW SKILLETER

Novelisation Covers: 41 (1979-86)
First Cover: *Destiny of the Daleks*
Final Cover: *The Mark of the Rani*
Favourite Painting: *The Power of Kroll*

"I did about 40 *Doctor Who* Target covers, which seems a like huge number. I keep re-counting thinking, 'Did I really do that many?' I evolved quite a lot as an artist over the seven or eight years I worked on them, as indeed did the materials and techniques. I started using acrylics on the later ones, and by the end I was airbrushing and working on a much larger scale.

"My early covers were all painted close to the actual printed size, which was probably very unusual. I had a fine miniaturist technique back then and used to build things up with tiny brushes. As far as I was concerned, the only purpose of the exercise was to create a cover – there was no thought about the originals being valuable or anything like that. Doing it any larger just meant more acreage to cover.



"*The Power of Kroll* is a favourite of mine from early on. It had an unusual Tom Baker portrait, very different from the well-known shots, and I was pleased with the way I painted it. I think someone took a screenshot off the television with their camera and gave me a colour print to work from. I also really like *Kroll* because it's a narrative cover. I was never mad-keen on multiple images grafted together. They were often exciting when done by the great film and poster artists, but I like pictures that tell a story. Unfortunately, the original artwork is lost and all I have now is a proof. I'd love to see it again.

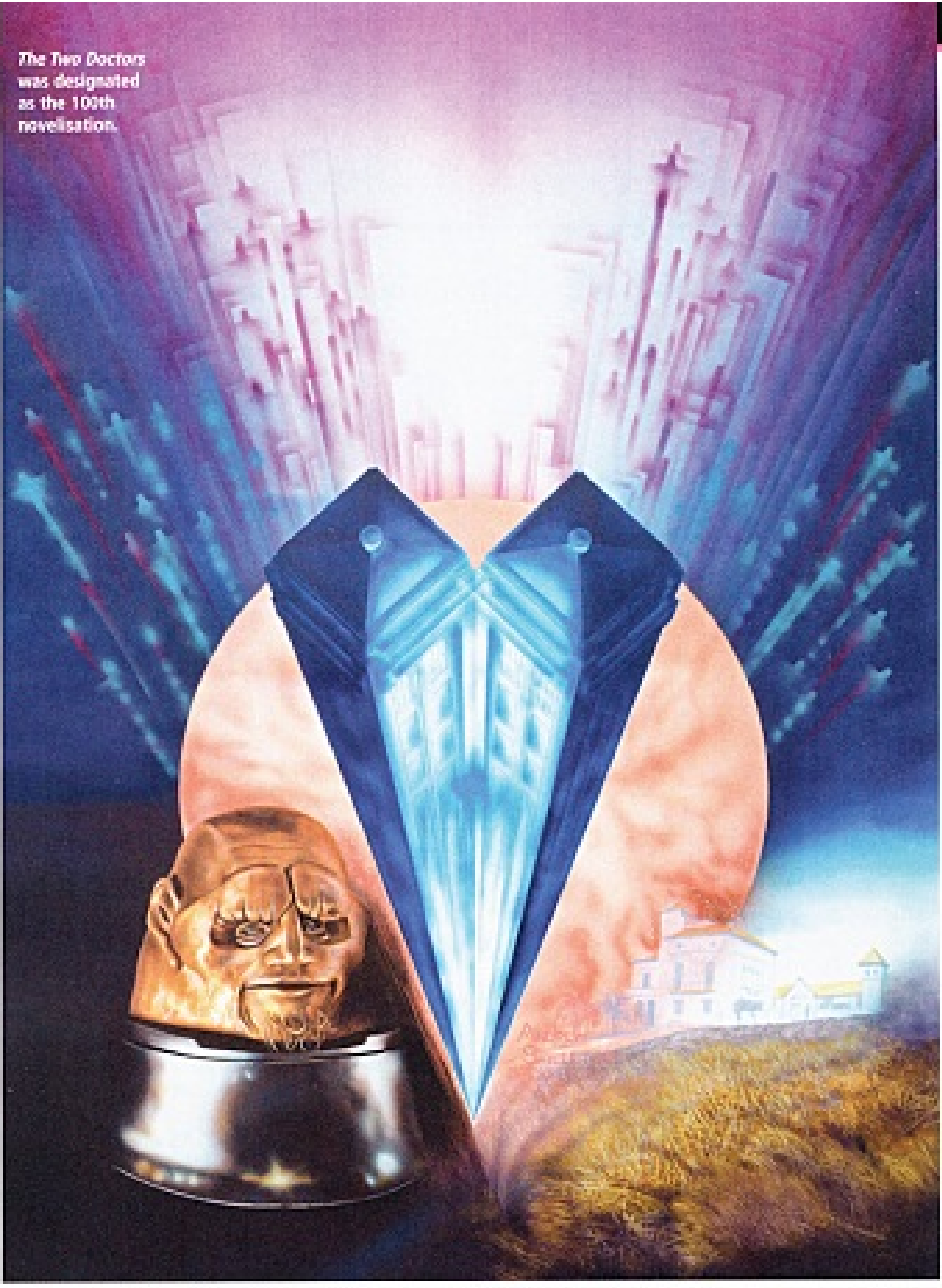
"Initially, I tended to naturally drift toward a more muted palette. I always loved browns and ochres – quite the opposite of what Chris Achilleos had done, which was very dramatic with lots of bright spot colours. I was working in gouache, which leant itself to a gentle approach, and I think I was just more tentative.

"I love skies, and improvised a technique of washing out the paint to create highlights and so on. I liked any excuse to get in a bit of landscape or grass. *Doctor Who* was obviously very prescriptive – often the only freedom was in creating the backgrounds. I had a real thing about space backgrounds and how I thought they should be done, so I tried to be creative with those whenever I could.

"As is well known, we went through periods where we couldn't use certain actors, so I was often left to just do a monster or a character that wasn't the Doctor. *The Two Doctors* was rather ironic, as there were no Doctors on it, but that's actually why I like it. The publishers had decided it was going to be the hundredth Target book, so I wanted to make that cover iconic, but I only had the Sontaran to work with, in terms of organic subject matter. I came up with the motif of the two symmetrical TARDISes, forming a very strong shape. I used a lot of the airbrush on that one, which was all part of me growing in confidence – making bolder statements, using bolder colours. I look at *The Two Doctors* now and I still like it.

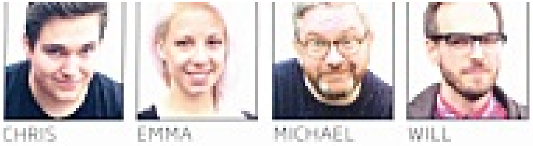
"Target took a lot of time and care with its covers and that really did require you to up your game. It was just a great time for cover artists. Looking back, I was very lucky to be part of this."

www.andrewskilleter.com



The Two Doctors was designated as the 100th novelisation.

> "We went through periods where we couldn't use certain actors. *The Two Doctors* was ironic, as there were no Doctors on it."



The TIME TEAM

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 762 – THE VAMPIRES OF VENICE

Fishy business

The Doctor takes Amy and Rory for their first trip in the TARDIS together, and lands in Venice for a pre-wedding treat. What could possibly go wrong...?

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

"Blimey!" says Chris. "The room is stunning!"

Michael blushes. "Oh, thank you!" he says. "We had the builders in for months, you know. They knocked that wall through and put this one up..."

"Erm, Michael, I think he meant on the TV," says Emma, gesturing at the palatial throne room of Rosanna Calvierri. "Straight in with a stunning Gothic chamber and beautiful sixteenth-century Venetian period costumes – this looks sumptuous!"

Michael huffs. "My new curtains are pretty sumptuous too."

"So we're in 1580? Feels like ages since we've had a historical," says Will. "*The Next Doctor?*"

"No, Will," says Michael. "It was *Victory of the Daleks*, two stories ago."

Will looks sheepish. "Oh, yes, I forgot that one!"

Rosanna and her son, Francesco, have granted an audience to Guido, a boat-builder who wants to give his daughter, Isabella, a better start in life at the Calvierri school.

"Signora Calvierri may seem benevolent..." starts Emma, "but only a baddy could have such a fabulous dress!"

Michael is similarly taken with Francesco. "I do always enjoy a nasty villain with a mother fixation," he says, gleefully.

This gruesome pair are no ordinary villains. "Of course, the Calvierris are vampires!" says Emma. "Francesco shielding his eyes from the light as he walks through it – a nice subtle touch."

It looks like the unfortunate Isabella is in for a good biting.

"Argh! Fangs!" cries Chris. "Well, the tone just changed pretty dramatically. What on earth is going on?"

The tone is about to change even more dramatically, as we cut to a busy pub in 2010.

"Rory's stag do!" cheers Emma. "Matching tops, darts down the pub, suitably normal looking..."

"What a proper tipsy sweetheart," says Chris, eyeing Rory, "calling his fiancée to tell her how much he's looking forward to their wedding. Shame Amy is a horrible dirty cheat," he tuts.

"I do like him," agrees Michael, "and he's just what we need to take the edge off Amy kissing the Doctor at the end of the last episode."

"Surely no-one really has a stag night the *actual* night before the wedding?" moans Will, as a large cake is wheeled in, containing a surprise guest...

"The look on the Doctor's face when he pops up is priceless," giggles Michael.

Chris grins. "Matt Smith's a find, isn't he?"

The Doctor's brings Rory up to date on Amy's recent shenanigans. Will winces. "The Doctor needs to work on what is and isn't appropriate to say to a man who's about to get married."

"That was a slightly odd lead into the titles," concludes Michael. "It sort of fell a bit flat..."

"So, *The Vampires of Venice!*" says Will as the titles roll. "The 2005 return was influenced by *Buffy the Vampire Slayer* so it's surprising it's taken this long to have vampires in the show."

In the TARDIS, the Doctor offers Amy and Rory a pre-wedding honeymoon.

"The Doctor's speech about travelling the universe while needing to keep grounded is a bit rich," tuts Emma.

"I'm not sure I can handle the Doctor and Rory being jealous of each other," says Michael. "Please don't do that."

"'Anywhere you want. Any time you want. One condition: it has to be amazing.' This Doctor gets a lot of good 'trailer lines', doesn't he?" says Chris.

So, what chance that Amy and Rory's date will be somewhere other than Venice in 1580? Slim to zero.

"This is a beautiful city, but it's not actually Venice, is it?" asks Emma.

"Apparently it was shot in Croatia," says Chris.

A gate opens and some pale young women emerge into the square.

"A school for vampire girls!" beams Emma. "This is definitely starting to look like a *Buffy* flashback."

"White veils, so not completely allergic to sunlight," Will observes.

The Doctor spots a man pleading with one of the girls. It's Guido, and Isabella no longer seems to recognise him. Sensing trouble, the Doctor heads off to talk to Guido. Meanwhile, back in the House of Calvierri, Rosanna is thirsty...

"'Mummy's hydrating, Francesco,'" hoots Michael. "Helen McCrory has certainly got the measure of *Doctor Who* guest villain acting. Just the right side of over the top!"

"That grown man calling his mother 'mummy' is oddly sinister," says Will. "Is he going to ask for 'bitty' next?"

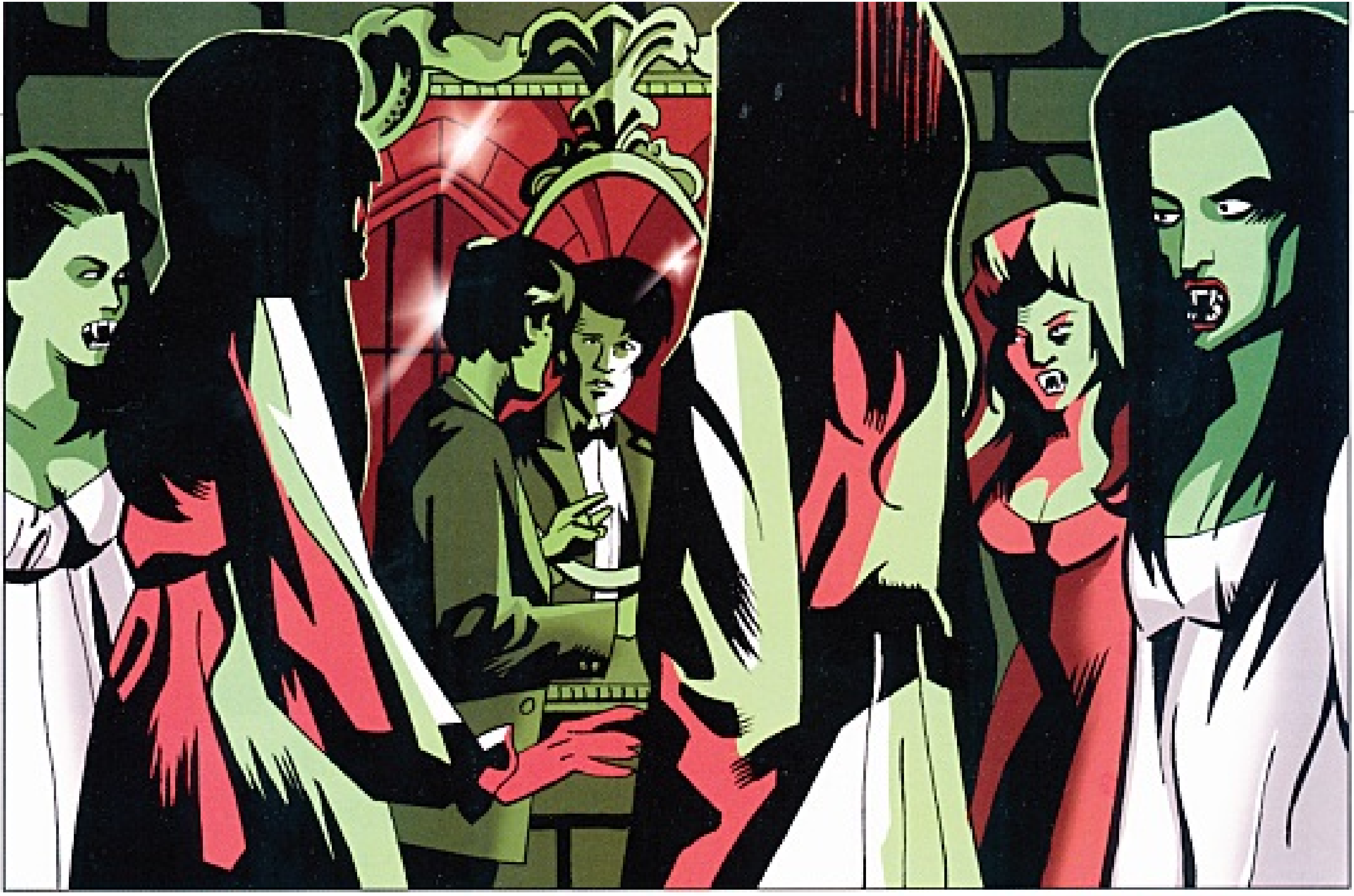
In the Doctor's absence, Amy and Rory carry on with their date.

"I'm glad to see Rory getting into the thrill of time travel," says Michael. "Not that they get to enjoy the sightseeing for long, of course. There are vampires attacking girls in broad daylight. That's very *Doctor Who*, isn't it?"

The Ponds-to-be shoo Francesco away, leaving behind a girl with two perfect puncture marks on her neck.

"So Francesco also drinks blood?" says Emma. "Another sign in favour of the vampire theory, though I feel like the title's misleading us a bit. He doesn't seem to behave like classic vampires..."

"Rory staying with the victim while Amy runs after the attacker sums up their personalities," says Chris. "Rory the carer, Amy the rash adventurer."



> **"A school for vampires girls! This is definitely starting to look like *Buffy*."**
>
> **EMMA**

The Doctor is by now in the House of Calvierri, determined to find out why Rosanna is converting Isabella and the other girls. He creeps into a dark room with one mirrored wall, and is soon surrounded.

"This scene with the Doctor and the girls would be the perfect audition scene for anyone playing the part," says Michael. "No reflections? Yet another vampire indication," adds Emma. "Though why there's a mirror in an underground chamber full of people who don't need one is rather beyond me."

The Doctor asks the girls why Rosanna has shut down and sealed off the city, but no answers are forthcoming – just mouths full of sharp, vampire teeth. A good time, then, to scarper and find Amy.

"Rory catching up with Amy and the Doctor as they enthuse over the possibility of vampires is almost as unbearable as if he'd walked in on them snogging," says Emma, squirming.

Gathering at Guido's house, our gang forms a plan. "Lucian Msamati brings a real heart to his role as Guido," says Chris. "There's some nice world-building in this one; it makes me care more for the characters we meet and... oh god, Isabella is going to die, isn't she?"

It's decided that Rory will attempt to enrol his 'sister', Amy, in the school, then she'll open a trap door in the night so the rest of them can sneak in. Rosanna isn't impressed with Rory, but luckily the psychic paper offers up a personal recommendation from the King of Sweden.

"I wonder why the Calvierris need references – guaranteed bloodlines?" wonders Emma. Whatever, it does the trick. Amy is shown to a bedroom with the vampire girls, where she meets Isabella – still not fully transformed.

After dark, she sneaks into the basement, ready to let the Doctor and Rory in – it's a trap. Rosanna hadn't been fooled by the psychic paper at all, but she and Francesco decide to convert Amy regardless.

"The sound of electric light in the green room and a plastic blood bag..." wonders Emma. "If they're vampires, they're vampires from the future... or another planet!"

In the basement, the Doctor and Rory find some dried-out bodies – with all blood and water taken.

"Water vampires?" boggles Michael. "That's new!"

The Doctor realises that not everyone survives the conversion process, which is bad news for Amy – and Rory is furious.

"It's great to see Rory telling the Doctor how manipulative he is," says Emma.

"It does sort of undermine the whole spirit of the show, though," Michael points out. "He makes people braver as well."

Rosanna delights in detailing to Amy the terrible fate that's about to befall her – filled with alien blood and married off to one of 10,000 potential husbands waiting in the waters of Venice. Wait, what? Yes, the vampires are secretly fish!

"Rosanna's real form is not remotely what I was expecting!" says Emma. "She's like an enormous crayfish crossed with a piranha! I love how her outfit echoes the shape and colour of her true form."

The Doctor and Rory distract Rosanna for long enough to let Isabella free Amy, and the four of them are soon haring down the corridor, with Francesco and the girls in pursuit. Everyone makes it onto Guido's waiting Gondola – except Isabella, stopped in her tracks by a beam of morning sunlight and dragged back inside. Later, Rosanna and Francesco throw poor Isabella into the water, where Francesco's alien 'brothers' await – and they're all hungry.

"Poor Isabella," sighs Emma. "She was nearly safe."

Rosanna sweeps back into her chambers to find the Doctor slouching on her throne, feet up. The Doctor now knows that she's a native of Saturnyne – a Sister of the Water.

"I'm quite impressed with the info-dump revelation by the Doctor of the Calvierris' perception filter technology," says Emma. "Played out as an exchange of information to gauge each other's threat, it doesn't feel laboured."

"Look at that sexual tension!" pants Chris. "Matt Smith and Helen McCrory are loving this scene!"

"Not as much as you seem to be!" tuts Emma.

"There's more than a hint of the Doctor's scene with the headmaster in Toby Whithouse's previous story, *School Reunion*," notes Michael.

Rosanna reveals they fled to Earth because it had an ocean, like their home. But why?

"They've been affected by the crack too?" gasps Will. "And what is the Silence?"

"Shame they're killing people to stay alive," says Chris. "I don't think the Doctor will help them now."

"Not remembering Isabella's name probably doesn't deserve genocide," fumes Emma. "Rosanna's trying to protect her race. Some negotiation for territory might have been constructive."

"He was happy to help the Gelth in *The Unquiet Dead*, wasn't he?" nods Will. "For all the good it did!"

The Doctor's marches right out and back to Guido's, where he sums up the situation. Rosanna's 10,000 male offspring are swimming around the canals in Venice and mum is transforming young women to be their mates. And she's going to sink the city into the canals, as a sort of icebreaker.

Emma is puzzled. "Why would Rosanna sink the city? Can't they just live in the sea?" she demands. "They could co-exist quite easily." ►

The TIME TEAM

No time to consider the relative merits of Rosanna's plan, though – the girls are now fully transformed, and trying to smash their way in.

"How do the not-vampire girls manage to float to the second floor?" wonders Michael. "They're FISH. Floating fish from space?"

Guido, distraught at his daughter's death and with nothing to live for, ushers the Doctor, Amy and Rory to safety and sets about dealing with the girls himself – with some handy barrels of explosive.

"Oh Guido, don't be a hero!" cries Emma. "He may have lost his daughter, but he didn't need to sacrifice himself!"

The danger isn't over. Rosanna has pulled the lever on her Venice-sinking gizmo, sending flashes of electricity from the school's tower into the sky while the people of Venice cower below. The Doctor confronts Rosanna again, ripping out the control panel, but it's too late. Her triumph is short-lived, though; the Doctor reveals that the girls are all dead.

Meanwhile, Rory is getting stuck into the action.

"The fight with Francesco is a nice showcase for Arthur Darvill," says Michael. "He's not really swashbuckling Ian Chesterton, though. But then, he's an ordinary twenty-first-century bloke. Shame the mimsy mummy's boy isn't much of a villain, is he?"

Indeed not, and Francesco promptly becomes the first villain in *Doctor Who* history to be reduced to dust by a well-aimed 'Your Mum' joke.

With the controls jammed and earthquakes shaking the city, direct action is required.

"Isn't the Doctor a bit old to be climbing up belfries?" asks Emma. "Good to see the new, younger body isn't just for show."

"This climax is more than a little like *The Idiot's Lantern*, isn't it?" says Chris.

Michael is disappointed by some slightly ropey green-screen as the Doctor climbs the clock tower.

"Shame," says Michael, "but there's still a nice sense of scale and attempting to do things beyond their reach."

Emma nods. "Lovely bit of clockwork kit in the tower – it looks a bit like an orrery, which works with the whole weather-manipulation thing."

At the top, the Doctor saves the day by doing something extremely clever. Doesn't he?

"Wait, he just turned a dial?" yells Michael. "An actual 'story off' switch!"

Will shrugs. "I'm not sure how else they could have ended it, but this has all gone a bit technobabbley. Basically the Doctor has saved the day by pulling the plug out. Just like Mickey did in *School Reunion*. Hmm..."

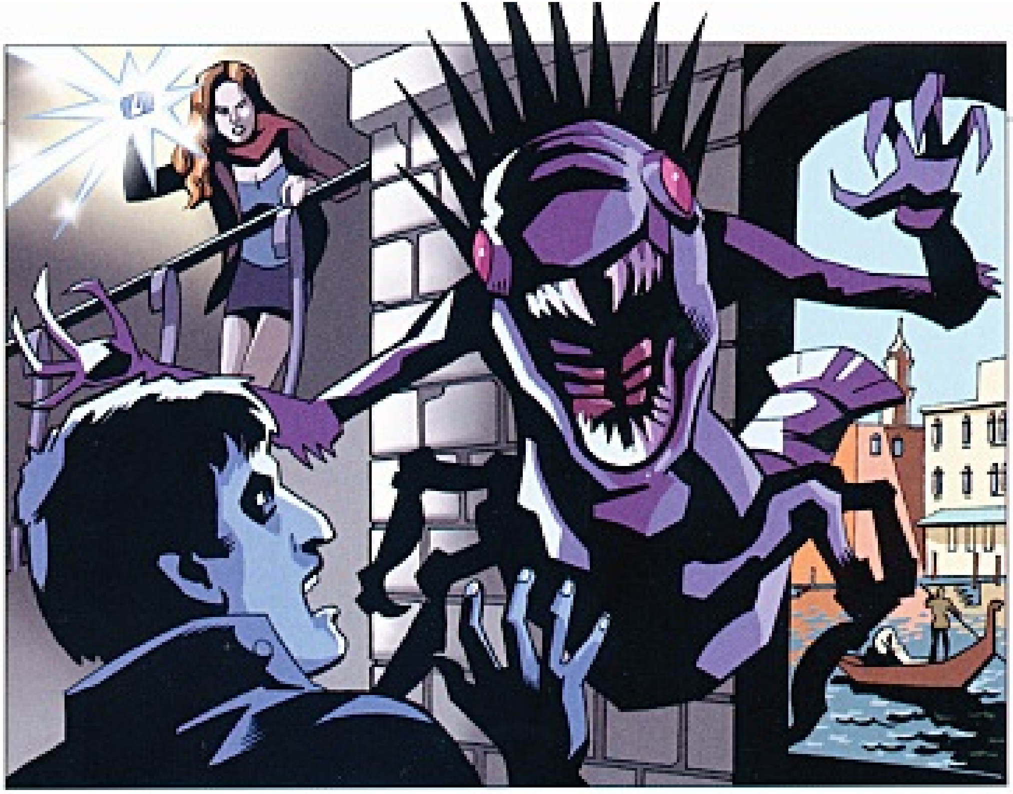
Rosanna is dispatched surprisingly easily when she plunges into the water and is devoured by her offspring. Emma is sad for the Saturnyne.

"What a sad end for a species – cannibalism."

Amy's conscience finally seems to shift up a gear, and she asks Rory to join them in the TARDIS.

"Yay!" cheers Chris. "Rory's coming along too!"

"That was an odd story," says Michael. "Loads of good ideas, but it never really took off in the way I'd hoped. But it was a good introduction for Rory as a companion."



"Basically, the Doctor has saved the day by pulling the plug out!"

WILL

"I thought it was okay," says Will. "A runaround, but had its moments – particularly when the Doctor said he was going to take down the Calvierris for not knowing Isabella's name."

"No way! That was so weak!" Emma interrupts. "It is flippant when you think about how desperate they are as a species, rather than merely indulging in random acts of violence for amusement."

"They did seem to be enjoying all the horrible things they were doing, though," counters Will.

"Maybe," admits Emma. "But I still really enjoyed this episode – a good mystery with a twist. But I wish there'd been another outcome for the Saturnyne. I think Amy and Rory's relationship will make for some fun stories, but I really hope she's more humble. She's heading towards being obnoxious."

Chris thought it was a fun romp, but held back by the show's recent formula for historical stories.

"'Ooh look, an amazing location in the past, but oh no here comes the alien monster.' I'm a bit bored of that set-up," he admits. "However, I enjoyed the dialogue immensely, Rosanna Calvierri was a cracking baddie, and the chemistry of our new TARDIS trio has me eager for more. Bravo!"

The team agrees that the sight of a load of giant fish people was pretty gruesome, but the Next Time trailer reveals that there is worse to come.

"Oh god!" gasps Chris.

"Oh no!" shrieks Will.

"That's hideous," sobs Emma.

"Horrifying!" yells Michael.

Yes, they've all just seen the greatest horror the Doctor has ever faced: *Rory's ponytail!*

Join us next time... if you dare! DWM

AND YOU SAID...

CLIVE HEATH: What a joy to see the First Doctor make yet another cameo appearance this season, this time on the library card. You can never have too much Billy Hartnell!

SUZANNE KENDALL: The vampire girls are, without a doubt, the sexiest monsters ever to appear in the series. Please Chris Chibnall, when you're showrunner, bring them back!

JACOB LOCKETT: It seems to me that the Doctor had learned quite a bit since his last encounter with vampiric aliens in *State of Decay*. In *The Vampires of Venice*, he's already ahead of the game, brandishing a UV wand to help combat the fanged monsters.

Vampire girls

DAVID KING: With this story, all elements of the classic TARDIS team of the Eleventh Doctor, Amy and Rory are finally in place. It's the best line-up since the Fourth Doctor, Sarah and Harry.

BLAINE COUGHLAN: The Doctor quickly works out that Calvierri's plan is to sink Venice to make it inhabitable for the Saturnynes. Does this necessarily mean murdering all of the Venetians though? Couldn't they just leave? Venice is right on the coast of the Adriatic Sea anyway, so why don't the Saturnynes just make that body of water their home instead?

NICK JONES: Silence quite literally falls at the end of this episode. But why? I don't think it's ever explained!

The Time Team will be soon be watching *Amy's Choice* and *The Hungry Earth/Cold Blood* – so send your comments about these stories to dwm@panini.co.uk

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THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

Warriors' Gate

In one of the most stylish *Doctor Who* stories of all time, the Fourth Doctor, Romana, Adric and K9 try to find a way out of E-Space – and back home...

FEATURE BY **JONATHAN MORRIS**

"For those who travel on the time winds the vastness of space is no obstacle."

Warriors' Gate is a bit confusing. I don't think it was intended to be – the actual story is about as simple as you can get, a bunch of slaves are freed and the bad guys' spaceship blows up – but there is a 'haunting sense of a story beyond the story' as its writer Stephen Gallagher once described it. Partly that's due to the way the story is told – there are no explanations, just clues to piece together – and partly to the way it was made – there are one or two scenes that are missing the crucial shot that reveals what is actually going on.

But mainly, I think, it's confusing because there is so much else in it – stuff which enriches the story thematically but which doesn't make it easier to follow. This is a story that touches on the *I Ching*, on Jung's ideas of synchronicity, on quantum theory, on Aboriginal people's beliefs, on the films of Jean Cocteau. In terms of semiotic thickness it's probably got more going on than any other *Doctor Who* story.

Which is why I've persuaded DWM to give me an extra couple of pages – and because there is more material on the development of this story than any other from the first two decades, retained in the Hull University Archive. I'd like to thank them for their help in researching this article, along with TV researchers John Williams and Andrew Pixley, and Stephen Gallagher himself.

Part One

FIRST BROADCAST: 3 JANUARY 1981

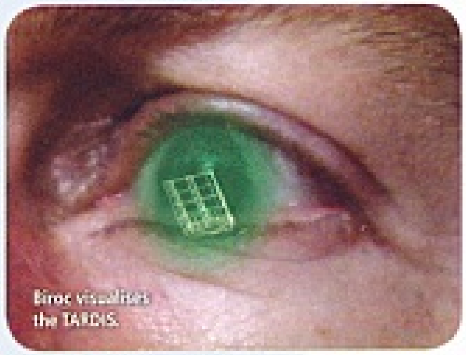
The crew of a slaver ship prepares to jump the timelines. The captain, Rorvik (Clifford Rose), orders Packard (Kenneth Cope) to commence ignition. Sagan (Vincent Pickering) announces they have lift off but their enslaved Tharil navigator, Biroc (David Weston), fails to visualise a destination. The ship hits a time rift as the Tharil visualises a tumbling police box.

■ The opening series of slow-moving tracking shots are a clear homage to the opening sequence of *L'Année dernière à Marienbad* (1961) directed by Alain Resnais, which director Paul Joyce viewed in preparation for *Warriors' Gate*. He also viewed *Kiss Me Deadly* (1955) "to demonstrate some of the qualities he wanted to get into the story" (Christopher Bidmead, **DWM** 258).

■ The ship's graffiti includes 'Kilroy was here', a popular graffiti phrase dating from World War II. We later learn that a non-speaking member of the crew is called Kilroy; this was a late addition made in the camera script. (For the rest of this article, extra material in the camera script – which could have been added by the cast during rehearsals, or by the director or script editor – will simply be referred to as a 'late addition' to avoid repetition.)

■ The camera scripts refer to the ship as 'the privateer' but it is not identified as such in the story.

■ The idea of opening with the privateer was introduced in Stephen Gallagher's second draft, which begins with the privateer being pursued by a blockade ship which blasts their motors just as they are making an evasive manoeuvre. This was changed to the privateer trying to leave the void in the third draft. Gallagher combined the second and third draft openings for the Target novelisation published in 1982.



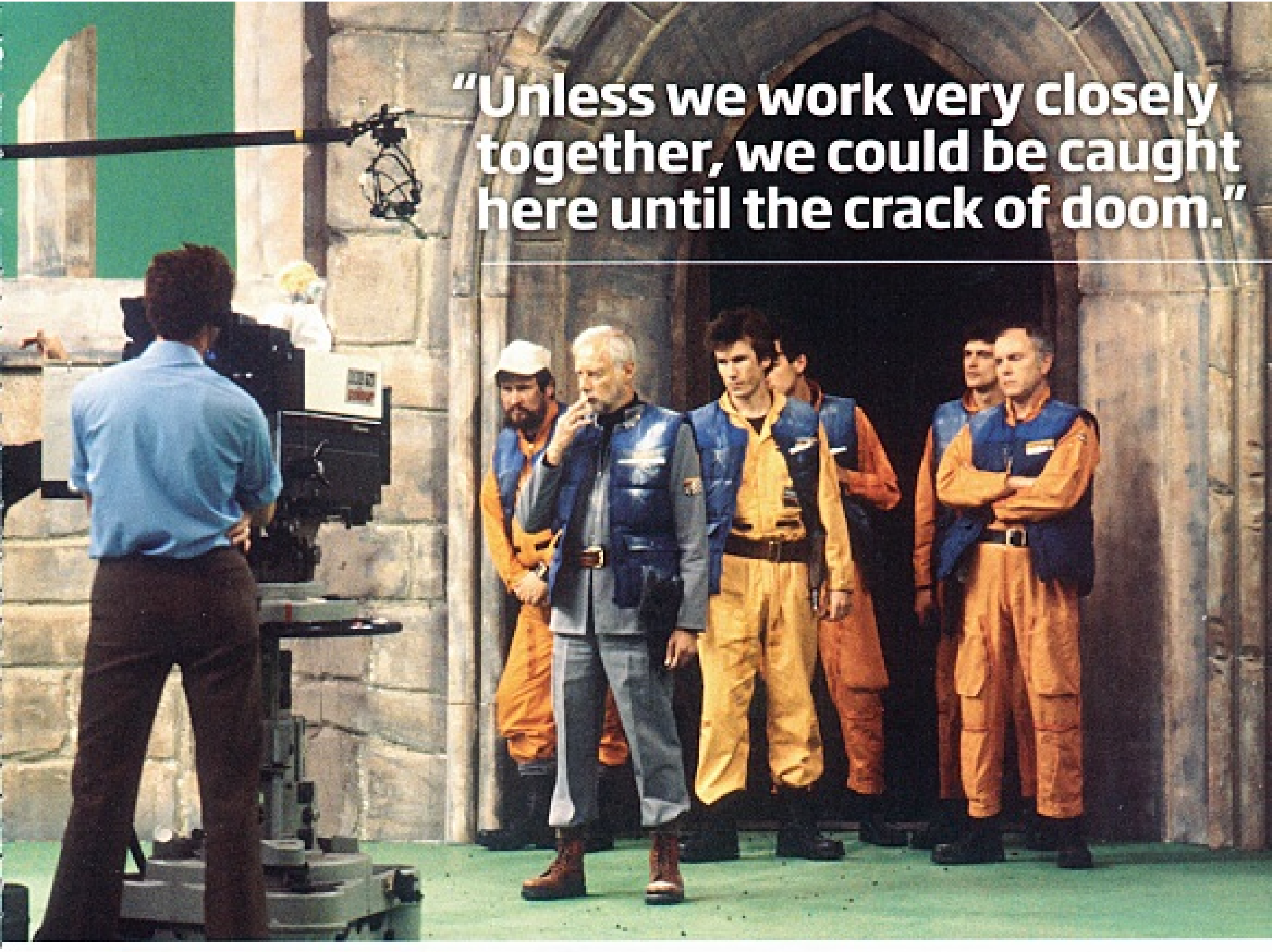
Biroc visualises the TARDIS.

■ The rehearsal script (paraphrasing Gallagher's earlier drafts) describes Rorvik as 'thick-set, bull-like and bearded' and Packard as 'tall and gloomy, as if resigned to a lifetime of apologising'. The bridge is a 'geodesic structure [...] the paint is now streaked and aged, the theme colour being that of rust'. The rehearsal script barely describes Biroc; in the first draft he is 'tall and broad-shouldered, human in form although his features are leonine'.

■ Rorvik and Sagan are named after science writers David Rorvik (1944-) and Carl Sagan (1934-96). Biroc and Lazlo are named after cinematographers who frequently collaborated with *Kiss Me Deadly* director Robert Aldrich; Joseph F Biroc (1903-96) and Ernest Laszlo (1898-1984).

■ The rehearsal script includes an extra crewman called Nestor; all his lines are reallocated to Sagan and Packard in the camera script.

■ Gallagher provided text to appear on the privateer's computer screens; although not legible in the broadcast story, three of the humorous, Douglas Adams-esque, readouts were incorporated into the novelisation. A fourth was prepared for the final part, in which the computer confirms that the warp systems are holding but warns that the coffee dispenser, sauna and massage unit are inoperable, and that an instalment payment on the Mobius generator is now due.



“Unless we work very closely together, we could be caught here until the crack of doom.”

The TARDIS is also caught in the time rift. Doctor Who (Tom Baker) says he has lost control, much to the frustration of Romana (Lalla Ward).

■ Some dialogue was cut from the rehearsal script, which makes it clear that Romana has "steered" the TARDIS into the time rift.

■ This script gives the setting as the 'console room', the first time it is ever referred to by that name.

In the privateer, Sagan reports that the helm readings show no time, no space. The ship has been damaged and another crewmember, Lane (David Kincaid) goes down to check. He finds a tear in the hull and reports that the power line to the warp drive has almost burned out.

■ In the third draft, this scene begins with Rorvik asking if they are out of the dead zone, and Packard explains that they nearly made it back into normal space but fell back. This scene is then followed by one with Sagan and Jos (another character removed in later drafts) in which Sagan says, "Every try we make, the more I'm sure – we're in this nowhere grave forever."

■ The shot through the hull echoes the use of foreground objects in *Kiss Me Deadly*.

The Doctor considers following intuition, in the manner of consulting the *I Ching*. K9 (voiced by John Leeson) explains what it is to Adric (Matthew Waterhouse).

■ The *I Ching* (also known as *The Book of Changes*) is a Chinese divination manual dating from the Western Zhou period based on the principle of cleromancy; four randomly generated numbers are used to create a 'hexagram' – a stack of six lines that are either broken or unbroken ('yin' or 'yang'). There are 64 hexagram combinations, each of which has an entry in the *I Ching*. There is also the possibility that lines may be transforming from yin to yang or vice versa, offering more nuanced interpretations.

■ The first draft offers a more comprehensive explanation of how random sampling might provide a means to escape a universe containing ►

ESSENTIAL INFO

■ *Warriors' Gate* began life as a one-page outline of a possible conclusion for Stephen Gallagher's trilogy of radio serials that began with *The Last Rose of Summer* (1977). After a meeting with script editor Christopher H Bidmead, Gallagher developed the idea into a *Doctor Who* storyline with the title *The Dream Time*. After Gallagher had delivered three drafts, the script was rewritten by Bidmead in collaboration with the story's director, Paul Joyce (but still credited to 'Steve Gallagher').

Stephen Gallagher
[illegible]

■ The recording of the story did not go smoothly; Joyce was ambitious but inexperienced, and tried to shoot the story with a 'film consciousness' when *Doctor Who* was usually shot like a multi-camera soap opera. Recording rapidly fell behind schedule and was aggravated by a dispute with the lighting director. Some scenes were directed by production assistant Graeme Harper, who also wrote the camera script (based on shots Joyce had worked out during rehearsal).

■ Gallagher novelised the story under the pseudonym 'John Lydecker' as *Doctor Who and Warriors' Gate*, reinstating material from his own drafts. Unfortunately, producer John Nathan-Turner refused to approve it because it differed too much from the broadcast version, so Gallagher had to do a 'fast and furious rewrite'.

Graeme Harper ended up directing some of *Warriors' Gate*.

■ The series' ratings improved during *Warriors' Gate*'s broadcast, reaching 8.3 million for Part Three. It was ranked 115th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

"just a handful of matter"; some of this explanation appears in the novelisation. In one of Gallagher's early notes for the story, the Doctor has been working out a hexagram based on their last few journeys which is completed with their 'hijack'.

■ Romana's dismissive retort of "Astral Jung!" replaces "Coffee table Jung!" in the rehearsal script; a reference to the psychiatrist Carl Jung (1875-1961) and his theory of a 'collective unconscious', the idea that the unconscious psyche is pre-loaded with inherited archetypes common to all members of the same species; the idea is sometimes confused with the concept of an astral plane shared during sleep, which in turn is confused with the Australian Aboriginal peoples' belief in 'the dream time'. In 70s popular culture, in films such as *The Last Wave* (1977), 'the dream time' was viewed as a parallel stream of reality through which one could commune across time and space while dreaming (like the conference in *The Name of the Doctor* (2013)) - a place which people leave when they are born and return to when they die.

As The Dream Time was *Warriors' Gate*'s original title, it seems to have been an inspiration for both the setting of *Warriors' Gate* - a timeless realm outside reality which can be used to gain access to other universes - and the Tharils, beings that exist outside time. In the first draft, the Doctor quotes the Aboriginal belief; "From the dream time we come and to the dream time we return."

■ The idea of 'random sampling to reflect the broad flow of the material universe' also reflects Jung's 'Principle of Synchronicity', that the structure of reality includes a principle of connection in the form of meaningful coincidences which offer insights into a deeper order. Jung wrote the introduction to the 1950 English translation of the *I Ching* explaining that it worked on the same principle.

■ The idea of there being a deeper order of reality is also part of quantum theory, where it is known as the 'implicate order'; Bidmead sent Gallagher a cutting from *The Sunday Times* on this new theory during rewrites and Romana mentions the theory in Part Two.

■ Bear in mind that nothing in the story happens randomly; Biroc has visualised the outcome of the story and has set in motion the chain of events to bring it about. Like the lead characters of Tom Stoppard's 1966 play *Rosencrantz and Guildenstern are Dead*, the Doctor is caught in a deterministic universe, a fact revealed to Rosencrantz and Guildenstern by random sampling - whenever they toss a coin it comes up heads.

'"Random sampling to reflect the broad flow of the material universe" reflects Jung's "Principle of Synchronicity."'

Packard tells Sagan and Kilroy to take Biroc below. Two of the crew, Aldo (Freddie Earlle) and Royce (Harry Waters), resign themselves to being "back in nowhere."

■ Royce was called Waldo up to the rehearsal script, which introduces him and Aldo as 'the crew's two least caring members' (he was renamed

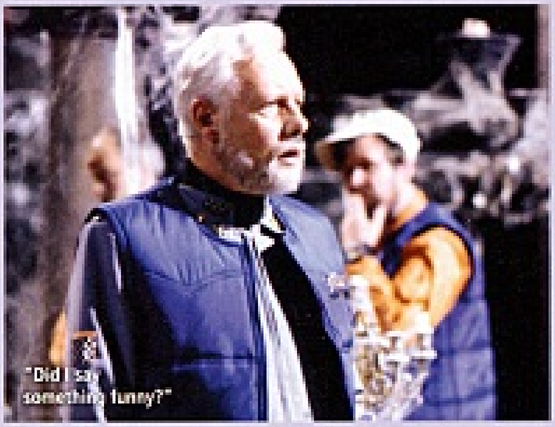
THE DREAM TIME

The most immediately striking thing about *The Dream Time*, the first draft of the script that became *Warriors' Gate*, is that it isn't laid out like a normal script. It's more like a novel manuscript, with long and detailed stage directions (even down to camera angles) like a movie screenplay; or, as Stephen Gallagher described it in *In-Vision* magazine, 'a control freak's manifesto for a production, with no space for anyone to manoeuvre'. It doesn't even include scene headings or numberings, and would be virtually impossible to use to estimate a running time.

The other most striking thing is how *funny* the script is. Gallagher uses the crew of the privateer as a source of light relief; Rorvik, for example, combines the self-delusion of David Brent and the scathing sarcasm of Basil Fawlty. There are comedic moments in the broadcast story, but these are greatly toned down compared to the first draft which may, perhaps, have been deemed a little too flippant.

The script begins with a 13-page TARDIS scene. The Doctor, Romana, Adric and K9 have attempted to leave the Riverworld three times without success, so the Doctor suggests leaving the co-ordinates alone to "see what happens." Romana suggests they try looking for a signal from Gallifrey, given the alternative is tossing a coin. The Doctor wonders what is so improbable about that, enthusing about "the falling bones of Epsilon Four." As he talks, Adric unwraps a coin from his pocket and flips it, using the results to set the co-ordinates. The TARDIS lurches violently and the doors open, letting in the deadly 'Time Winds'. The Doctor's hand is injured and K9 bears the full brunt of the winds. A figure enters and closes the doors. This is Biroc the Caliban. He lands the TARDIS and runs out into the whiteness.

The TARDIS's arrival is detected by the crew of a privateer. It's captain, Rorvik, berates Packard for letting their navigator escape as part of an ill-judged plan to get hold of a Time Lord; indicating the TARDIS, he says, "Any self-respecting Time Lord wouldn't be seen dead in it." The doors of the bridge slide open and two old men, Aldo and Waldo, enter with a plastic bag. "Bins!" says Aldo. "Let's have your bins!" says Waldo. The crew members produce wastepaper bins from under their desks as Rorvik reminds Packard that even if they do find a Time Lord to fix their motor, they will still need a Caliban so they can see where they're heading when they jump the timelines, which means waking up one of the slaves in storage. Rorvik orders Lane to fetch the mass-detector; Lane asks why he has to do it, and Rorvik explains that it's heavy and he needs somebody dumb enough to carry it around without complaining. Lane thinks about this and nods.


"Did I say something funny?"

In the TARDIS, the Doctor tries to recharge K9. He thinks they are in the gap between realities. K9 wakes up with the personality of a crotchety old man and warns of three men approaching.

The Doctor goes outside to greet them. Packard asks him if he has seen their navigator; the Doctor tells them that he ran off into the void.

Rorvik leads the Doctor back to his ship. "Does she have a name?" the Doctor asks. "Used to have," says Rorvik. "But the paint came off." Two crewmen hurriedly throw a tarpaulin over the chains in the navigator's seat as Rorvik brings the Doctor onto the bridge. The Doctor presses a button and a screen illuminates the whole room. Rorvik is amazed. "I never even knew it worked." The helmsman prods a button and the screen shows a stone gateway. The crews fall silent – then Sagan wanders in and says, "The men down below are wondering if there's any progress with the plan to kidnap a Time Lord yet." Rorvik invites the Doctor to investigate the gateway.

On the way to the gateway, the Doctor tells Rorvik to wait while he fetches a clean handkerchief and returns to the TARDIS. He tells Romana and Adric that the people he is with are running a slave ship, then rejoins Rorvik's party. Romana decides to go after the Doctor and tells K9 to watch Adric.

The Doctor and Rorvik's party enter the gateway, coming to a large banqueting hall. A crewman calls Rorvik away and the Doctor creeps down a staircase and past a row of suits of armour. As he passes, one of these Shogun robots comes to life. The Doctor discovers a pile of silver globes, unaware that behind him the Shogun is raising its axe!

Episode Two begins with the Doctor spotting the reflection of the Shogun in one of the globes. The Doctor throws it at the robot, which bats it away. Rorvik and Lane arrive as the Doctor trips up the warrior, making it fall through a mirror. The Doctor explains that the silver globes are "time bombs" and the mirrors are access points to other times and places.

Adric considers setting off into the void, using coin-tosses to navigate. As Adric slips away K9 sings a version of *Dem Bones*; "The diode's connected to the... cathode. The cathode's connected to the... electrode..."

Rorvik informs Lane that, according to Sagan, the mass-detector readings taken of the Doctor's ship indicate that it is bigger on the inside. Rorvik orders Packard to revive a Caliban.

In the TARDIS, K9 is singing *Daisy Daisy*. "This selection of robot songs from the shows is brought to you by the manufacturers of Robolube." He sets off after Adric.

Adric finds Romana in the void and suggests they find the way back to the TARDIS using coin flips.

As his crew eats lunch in the banqueting hall, Rorvik explains to them that he will force the Doctor to repair their warp motors (the Doctor is elsewhere).

Adric and Romana approach the privateer and climb in through a missile-hole in the hull. Romana examines the warp motors and then, exploring further, they look into a room where Sagan stands over a shimmering Caliban on an operating table. Adric wanders off and Romana is discovered by Packard. He throws her in the storeroom with the 'dead' Caliban.

K9 trundles through the void. "I had a little rocket ship, at the suggestion of executive producer Barry Letts). According to John Nathan-Turner in *The Unfolding Text* (1983) the crew "of people who really have no interest whatsoever in the job they were doing" was Gallagher's impression of Granada television, where he was working at the time.

Sagan and Kilroy are taking Biroc below when the Tharil wakes up and hurls them to the floor. Biroc passes Lane on his way out of the airlock.

■ The rehearsal script specifies that Biroc seems to know the way through the ship, and he waits outside the airlock as if expecting something before Lane walks in.

In the TARDIS, Adric puts the Doctor's theory into practice and presses a switch based on a coin toss.

■ The Doctor's coat and scarf worn in the show's previous two seasons are hanging on the hat stand.

■ The misquote about "darkest before the storm" was a late addition, as Baker and Ward rejigged the dialogue during rehearsals to create more back-and-forth. In the rehearsal script, Romana leads the Doctor into the corridor for their conversation about returning to Gallifrey. ►

A crew of people who 'have no interest whatsoever in the job they are doing'!

I polished it quite brightly. I took it out for little trips around the moon twice nightly. I kept it for the shorter jaunts, lest one detail should spoil it. Much longer hops were not the tops, because it lacked a –"

Rorvik orders his men to find the Doctor, who is up in the minstrels' gallery.

K9 sings!

Adric hides from Aldo and Waldo. Lane finds the two rubbish collectors and asks them what happens to the waste. "Every shift we do the bridge and communal areas," says Waldo. "Every second shift we do the bunkrooms and the kitchens. Every third shift the engine rooms and the corridor waste points, and once a tour we give every bin a spray of disinfectant." "Yes, but where does it go?" asks Lane. "Every fourth shift, we empty out the waste points and put a little bit in each of the bins in the other areas," says Aldo. "Why don't we dump it into space?" asks Lane. "That's unhygienic!" says Aldo indignantly. "And we'd 'ave no jobs!" adds Waldo.

The Caliban with Romana introduces himself as Laszlo. He takes her hand and they shimmer away together.

Rorvik corners the Doctor and fires a warning shot at the ceiling. "This could be a listed building for all you know," says the Doctor. "You'll be listed as a former human being if you don't play straight," says Rorvik. The Doctor stumbles backwards... and falls through a mirror!

Episode Three begins with Rorvik blaming his crewmen for the Doctor's escape. On the other side of the mirror, the Doctor faces a Shogun, gleaming and new.

Lane checks on the warp motors and sees Romana and Laszlo. Packard orders the ship to be sealed but Romana and Laszlo jump out of the airlock before it shuts.

Adric climbs out through the hole in the hull, where K9 has caught up with him. K9 is too weak to find the TARDIS. "I am a mere machine. I feel no pain. But... I am afraid."

One of Rorvik's men brings in a statue to use as a crowbar. Rorvik breaks it in two. "I've got a crew of idiots and a shipload of defective equipment," he rants. "This is what I get for being the fairest and most enlightened commander on the spaceways. There's no justice."

Laszlo takes Romana to the gateway. They pass through a mirror into the "interchange of realities."

The Doctor finds himself 'keyed into a black-and-white still of a formal garden'. As the Shogun walks past there is a burst of laughter which echoes in a bizarre fashion.

Adric pushes K9 through the void as K9 recites a robot version of *The Prisoner of Chillon*.

Romana and Laszlo come to a version of the banqueting hall where the table is laden with fresh food and there is the sound of music and chatter. "See the greatness that once was," says Laszlo. "Caliban greatness, brought down and ruined by your logical thinkers."

Elsewhere in the gateway, the Doctor finds Biroc, who enigmatically tells him to go back and wait.

Romana and Laszlo walk through the formal garden. Laszlo puts his paw in an empty fountain and it emerges dripping with water. The Doctor finds them and asks Laszlo to take them back to the mirrors; he's deduced that the gateway is the CVE.

Rorvik is radioed by Packard to give him the news of Romana's escape. Rorvik orders everyone back to the ship. On the ship, Packard tells the crew members to go to their positions as though for a condition red emergency: "For the moment I'll overlook the fact that, when we *had* a condition red emergency, nobody seemed to know where they were supposed to be."

Adric carries K9 through the void, who is now delivering a lecture on the reassembly of the common Thark. Adric tosses his coin, but it vanishes into thin air, leaving them with no means of navigation!

Episode Four begins with K9 informing Adric that the random factor doesn't have to be a coin. Adric starts tossing his star badge instead.

The Doctor, Romana and Laszlo return to the ruined banqueting hall to find that Rorvik and his men have gone.

Adric finally sights the TARDIS in the void.

The Doctor, Romana and Laszlo watch the privateer turn. Laszlo remembers that when the slavers visited his system they would overload their engines to create a powerful back blast to destroy their pursuers.

Back in his ship, Rorvik tells his crew he wants a landing that "wouldn't ripple the skin on a custard." There is a resounding boom and 'the camera shakes violently' but Rorvik is delighted; by his crew's standards this is quite good.

The Doctor, Romana and Laszlo return to the TARDIS. Laszlo asks about his people in the ship's hold, and Adric mentions that he knows a way in. The Doctor sets off with Laszlo.

Aldo and Waldo enter the bridge: "Let's 'ave your bins!" Rorvik sends them out as one of his crew announces that he's found the overload control. "Congratulations," says Rorvik. "You've just opened every outer door on the ship. If we were in space right now, we'd be breathing nothing but dust. Keep up the good work."

Sagan and Lane find the Doctor and Laszlo in the hold. The Doctor spots Biroc coming on board, then Laszlo touches him and they escape by going out of phase.

Rorvik launches into a tirade about Aldo and Waldo. "As soon as we get back into normal space I'm stuffing them into their own plastic bag and shoving them out of the nearest airlock."

The Doctor and Laszlo enter the damaged part of the ship. The Doctor wonders why Biroc has come on board and realises that he has come to rescue the Calibans. Laszlo is about to remove the power conduits when the Doctor pulls him back. "The blast won't harm your people, it will free them!"

In the hold, Biroc touches each of the slaves, sending them out of phase.

The ship fires its back blast and Romana dematerialises the TARDIS. But then the doors open and the Doctor and Laszlo rush in, riding the Time Winds. Romana activates the scanner, revealing a line of Calibans being led out of the wrecked privateer by Biroc 'like Banquo with the parade of kings'. The demolished gateway is now a 'black and glittering stonehenge of wafers'. Then the ghostly crew of the ship appear – Aldo and Waldo dragging a ghostly plastic bag – and are beckoned into a mirror.

Sometime later, in the TARDIS, the Doctor informs Romana that K9 will be burnt out in a few hours. Romana decides to stay in E-Space and the Doctor realises that if K9 stays with her on the other side of the mirror he will be able to survive.

We see Romana and K9 in the void. Romana is holding a parting gift from Adric – his badge – as they head to one of the mirrors. The TARDIS tumbles through the derelict gardens and then out into a normal starfield, vanishing into the distance.

The Doctor is joined for dinner by Rorvik and his crew.

'Stephen Gallagher said that his main influence on the story "was the work of French film maker Jen Cocteau."'

- K9 correctly identifies Hexagram 9, *Hsiao Ch'u*, 'the taming power of the small', quoting the 1950 translation of the *I Ching* by Richard Wilhelm. The Hexagram could be taken to describe the plot; the way to end suffering and overcome fear is with small, sincere actions.

Biroc runs through the void.

- Described in the rehearsal script as 'brilliant white and featureless – except that in the distance there is a figure running towards us [...] the motion slowed to that of a dream'.
- The void recalls a similar realm outside reality seen in the first episode of *The Mind Robber* (1968).

The TARDIS doors open, letting in the Time Winds which sear the Doctor's hand and cause K9 to blow smoke. Biroc enters the TARDIS and closes the doors.

- The Doctor's dialogue expressing concern for his companions was a late addition. In the rehearsal script the Doctor shouts, "The Time Winds!" as the doors open and dives past K9 to pull Adric back from the beam of light. The Doctor then sees the beam approaching K9 and is reaching out to pull the robot to safety when his hand is caught in the light.
- In the rehearsal script we don't see Biroc enter the TARDIS; the first time we see him is when he is 'putting his shoulder to the door, forcing it shut against the Time Winds with tremendous effort'.
- Eagle-eyed viewers may be able to spot the pipe connected to K9 for the smoke effect.

In the privateer, Sagan detects the TARDIS on the short-range scanner.

- The camera script describes the image on the scanner as 'video-computer picture'; in fact, the effect was achieved by filming a balsa frame model and treating the image.

Biroc operates the TARDIS console.

- The rehearsal script specifies that the buttons should sink and illuminate 'only moments *after* his hand has moved on' and the scene ends with the Doctor declaring, "I think we've just been hijacked."

Biroc introduces himself to the Doctor and Romana and warns them that others follow who are not to be trusted. He is a "shadow of my past and your future."

- This line and its responses were late additions. In the rehearsal script, Romana asks Biroc, "What are you?" and the Doctor turns to her; "'What?' Is that the kind of contact etiquette they're teaching on Gallifrey these days?'
- In the third draft, Biroc appeals to the Doctor and Romana: "In the name of all that's just, do not let cruelty go unchecked. Traveller, outsider... Biroc asks for help. Biroc knows what you seek; escape and the gateway. Help Biroc find the key."

Biroc runs outside into the void. The Doctor checks the co-ordinates – they are all locked off at zero – and goes after Biroc.

- In the rehearsal script, after Biroc is swallowed by the mists the Doctor steps out of the TARDIS to look around. Romana then says (somewhat

EARLY DRAFTS

Stephen Gallagher's writing career began with a trilogy of science-fiction radio serials produced for Independent Local Radio from 1977. One of his ideas for the trilogy, *The Dream Time*, concerned the experiences of a simulacrum crew investigating a lost civilisation and discovering an interchange of parallel worlds like a planetary hall of mirrors.

After a meeting with Christopher Bidmead in late 1979 (where Gallagher offered several other ideas, including an adventure culminating in a showdown in a deserted Harrods, *The Folded TARDIS* and *The Vampires of Polygon*) Gallagher developed the idea into a five-page proposal for the Doctor and a generic companion. Gallagher's preliminary notes include the idea of the TARDIS being hijacked, coin tosses being used for navigation, the gateway being a 'dusty castle' in a void, and refers to the films *Orphée* and *La Belle et la Bête*.

In a meeting in January 1980 Gallagher was briefed to include the 'emergence from the 'antimatter universe' and to write out Romana and K9. Gallagher prepared an episode-by-episode breakdown, the cliffhangers seeing the Doctor menaced by the ghostly apparition of the time-sensitive, the Doctor falling through a mirror, and the captain of ship deciding to blast the gateway.

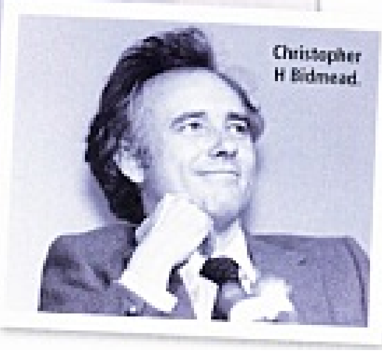
On 5 February, Gallagher wrote to Bidmead elaborating on the nature of the Warp Ship and its crew, the nature of the 'white, burnt-in void', the story's requirements in terms of sets and model shots, and outlining a new cliffhanger for the first episode in which the Doctor is menaced by a robot warrior. Gallagher was then commissioned to write a scene breakdown and received detailed briefing notes from Bidmead on 'The Summons to Gallifrey', 'The Charged Vacuum Emboitement', 'The Nature of Other Universes', 'Gallifrey and the TARDIS' and 'Romana and the Doctor', along with John Nathan-Turner's outline for the character of Adric.

On 25 March, Gallagher was commissioned to write a full script. This was delivered early, and after notes from Bidmead and Nathan-Turner, Gallagher delivered a second draft in July. This draft had the title *Warriors' Gate* and included scene headings and numbers, but due to its detailed directions was almost 200 pages long (the title *Gateway* was considered but rejected).

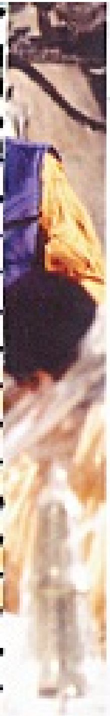
Director Paul Joyce then came onboard and (in a rather unprecedented move) sent the writer four pages of notes on the script. His suggestions included opening with the sleeping Calibans in the hold; suggesting that Biroc 'rejuvenates' himself in the gateway and that we see the final battle between the Shoguns and the Calibans; expressing concern that people come and go from the ship too easily; expressing mystification at the ghostly crew; and questioning the 'down-beat' final scene between the Doctor and Romana.

Running out of time, Gallagher dictated his handwritten notes for the third draft down the phone to Bidmead, who typed them into his word processor. However, this draft was felt to be 'not strong enough dramatically' so Bidmead and Joyce spent a week writing the rehearsal scripts together. "I have a picture of me slaving away at the computer and Paul sitting with his feet up popping out from behind *The Guardian* every now and then to say, 'No, that won't do, why don't we do such and such?'" is how Bidmead described their collaboration in **DWM** 258.

While the rehearsal scripts utilised a lot of Gallagher's stage directions, the majority of his dialogue had been rewritten. In April 1981 he wrote to John Nathan-Turner to express his reservations about working on *Doctor Who* again; he estimated that only fifty percent of his story had made it through and that under ten percent of the dialogue was his. His main point was that if the basic form of the story wasn't viable then it would have been much easier to fix it when it was a ten-page outline than when it was a 200-page script. In response to the letter, Nathan-Turner commissioned Gallagher to write *Terminus*.



Christopher H Bidmead



unnecessarily). "That was Biroc" and Adric adds, "I know." The dialogue confirming that K9 is still alive was a late addition.

■ In the rehearsal script, this scene is followed by one in the void in which the Doctor emerges from the TARDIS and sets off after Biroc.

K9 detects three humanoid life forms approaching – and outside, Rorvik, Packard and Lane advance through the void guided by a portable mass detector.

■ It's a little odd that Romana thinks it's impossible for people to be in the void, given that they have just had a visitor from the void who has warned that "others follow".

■ K9's dialogue after, "Present and correct" is an explanation of the origin of the phrase quoted from *The Oxford Dictionary of Quotations* (1941). In the camera script K9 continues by saying, "Defaulters marched in for fatigues at oh-seven hundred hours."

■ Up to the third draft, the rest of this episode was substantially different, with the Doctor going off with Rorvik and his crew in the hope that they might have replacement memory wafers for K9, then returning to the TARDIS to update Romana before heading to the gateway with Rorvik. Romana and Adric recharge K9 and go outside where they find Biroc's manacle made of 'white dwarf alloy'; Adric recalls that the alloy is used by slavers. K9 reports that the "scale of the microcosm is diminishing at an accelerated rate."

Biroc reaches a stone gateway and enters, followed by the Doctor.

■ The camera script describes the gateway as 'a pair of massive wooden doors set in an arch of mason-cut rock, two decayed pillars supporting a partly collapsed lintel, a ruined statue to one side, an empty plinth with a heap of rubble around it on the other'.

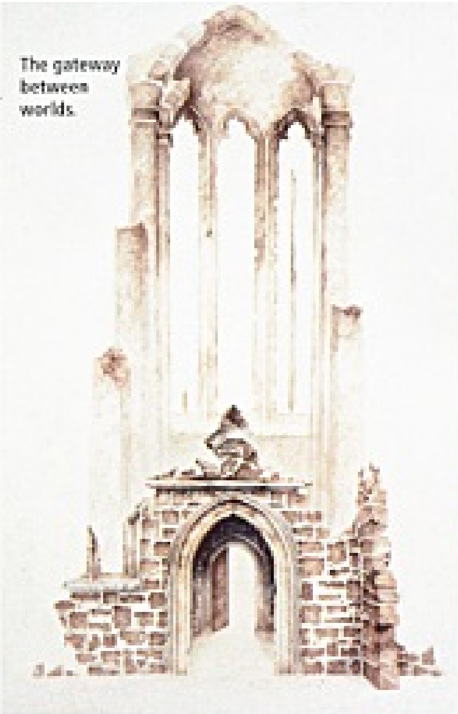
■ In the rehearsal script, this scene is followed by one in the gateway entrance tunnel, as the Doctor follows Biroc's footprints through a 'vaulted stone tunnel' with mounts for torches 'skinned over with cobwebs'.

■ Director Joyce commissioned an artist, DH Smith (1947-), to produce a 'conceptual painting' of the gateway.

Biroc enters a banqueting hall with cobwebbed candelabra and disappears by walking into a mirror.

■ The rehearsal script gives a detailed description of the hall which includes a picture frame with a 'square of torn canvas, black and mildewed', windows 'so stained and filthy no light gets in' and a table with 'piles of mould where the fruit bowls stood'.

■ It also mentions 'the twisted remains of slain Tharks'. In the first three drafts the slaves were called Calibans (after the character in Shakespeare's *The Tempest* (c1610)); they were renamed Tharks in the rehearsal scripts and Thars in the camera script for Part One before being named Tharils in the camera script for Part Two. In Nathan-Turner's memoirs (**DWM** 234) he recalls that the name was changed from 'Tharls' during the recording but this seems unlikely.



The gateway between worlds.

■ Interviewed by **DWM** in 1988, Gallagher said that his main influence on the story "was the work of Jean Cocteau (1889-1963), the French film maker who made *La Belle et la Bête* (1946). This formed the style of the whole thing; the look of the Tharils and the haunted castle [...] The journey through the weird landscape owed a lot to *Orphée* (1950)." Paul Joyce picked up on this influence; there are shots in *Warriors' Gate* which are overt homages to Cocteau, but his influence extends beyond that; it is fundamental to the way the story is told, by creating implicit links through the visuals, by using the 'language of cinema'.

■ The clearest influence of *Orphée* is the idea of mirrors acting as a gateway to another world; in that film supernatural characters can pass through mirrors while to others they are impenetrable.

The Doctor enters the banqueting hall and examines two dust-covered robot warriors. He bends down to examine Biroc's discarded manacle – unaware that one of the warriors has come to life and is raising its axe to strike!

■ The composition of this scene recalls the scene where Belle's father enters the castle in *La Belle et la Bête*.

■ The Doctor righting the goblet and dusting down (and accidentally reactivating) the Gundan robot were late additions.

■ The design of the robots is described in the rehearsal script as 'plain and unfussy, like a space-age simplification of Samurai armour'. Originally they were called Shoguns; they were renamed Gundans in the rehearsal script.

Part Two

FIRST BROADCAST: 10 JANUARY 1981

The Doctor dodges the falling axe, but the robot keeps on coming.

■ In the rehearsal script the Gundan's axe slices through the mirror and the Doctor says, "That was clever. Do that again." As the warrior advances he remarks that it's obvious it's only a machine, as anything with half a brain would know it could just wade in and finish him off.

Romana steps outside the TARDIS to speak to Rorvik, Packard and Lane. They ask her if she has seen their navigator, Biroc.

■ In the rehearsal script, Romana describes him as a more delicately-built "leonine ectomorph". The part of the scene where Romana tells Rorvik about the TARDIS image translator was a late addition.

Romana signals to Adric to stay put as she goes with Rorvik to his ship.

■ In the rehearsal script, Adric is peeping out through the doors, and after Romana has gone he asks K9 if Romana is time-sensitive. K9 replies that "Wafers memory compatible have may they." This scene was recorded and is included in the deleted and extended scenes on the DVD release.

A second Gundan activates to menace the Doctor.

■ In the rehearsal script, the Doctor observes that the first Gundan would be just the sort to give him a guided tour if it wasn't so keen to mince him into matchsticks. When the second one appears, he exclaims, "Ah, bookends!"

Adric and K9 set off after Romana.

■ The beginning of this scene was trimmed during editing; as scripted, K9 quotes the White Queen's remark about memory from Lewis Carroll's *Through the Looking Glass* (1871) (which Jung considered illustrative of his Principle of Synchronicity). He explains to Adric that while Romana has gone with the strangers to see if they have memory wafers, they want her because of her time-sensitivity. This material can also be viewed on the DVD release.

Rorvik leads Romana to his ship.

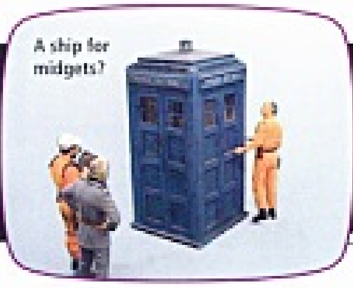
■ 'The nose towers high above the ground at an angle, and the base is wide; it's like looking up at a frog that's about to spring' according to the camera script.

■ In the novelisation, the group takes 'the longer way around' to prevent Romana seeing the hole in the hull. The novelisation also accounts for the gravity and air in the void as 'leaking through' from another universe.

The two Gundan robots knock each other out.

■ In the rehearsal script, this scene comes after Romana is clamped into the navigator's chair, and ►

Biroc travels through the void.



A ship for midgets?

A Gundan attacks!

Rorvik's slave ship, stranded between two universes.

◂ in that script the Doctor steps between the two Gundans, saying, "Do you two know each other? May I introduce..." before slipping under the table as their axes fall.

■ As shot, one of the Gundan's axes bounces off the Doctor's back as though made of fibreglass.

Romana is led into the privateer.

■ The business with the door being shut in Packard's face was a late addition.

■ Somehow the party has gained a fourth crewmember, Kilroy, on the way back!

Adric and K9 get lost in the void.

Rorvik announces to his lackadaisical crew that he has brought them a new navigator and Romana is clamped into the navigator's chair.

■ The beginning of this scene was cut during editing; as shot, it opens with Aldo and Royce lounging on the bridge discussing Rorvik. The deleted material can be found on the DVD.

Adric realises that K9 uses triangulation to detect mass.

■ This scene was split in two during editing, losing some material from the middle; as scripted, after Adric asks about K9's ear sensors, K9 informs him they are removable and suggests increasing the triangulation base. The deleted section can be found on the DVD.

Rorvik tells Packard to start Romana off at 70. If she's not a time sensitive, she'll be burned to a frazzle.

■ This scene was also split in two during editing; as scripted, the sequence where Romana visualises the gateway was part of the same scene.

■ The idea of exploiting 'time sensitives' recalls the exploitation/persecution of 'precogs' in Philip K Dick's work, notably *The Golden Man* (1953), *The Minority Report* (1956) and *The Three Stigmata of Palmer Eldritch* (1965).

■ Gallagher has cited *The Forever War* (1974) by Joe Haldeman and *The Demolished Man* (1953) by Alfred Bester as influences on the story but there are no obvious similarities. It does have a broadly similar premise to Gallagher's 1980 radio play *The Babylon Run* (a spaceship is damaged when it fails to make a black hole jump and is forced to land on a deserted asteroid).

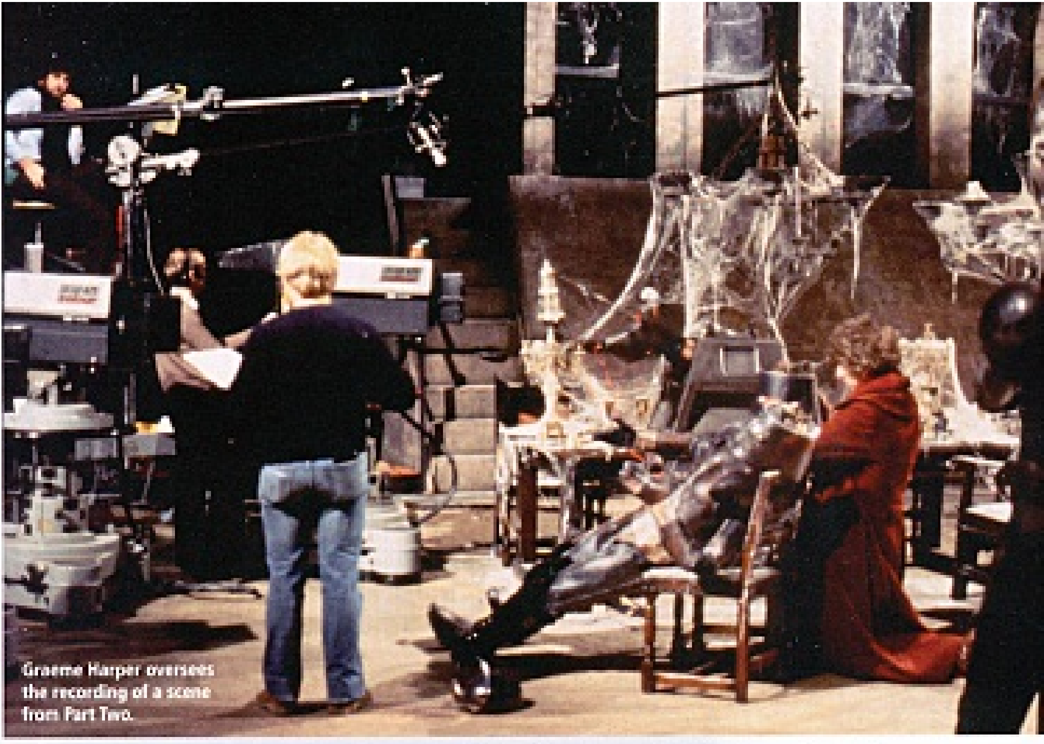
Briefly left alone, K9 resolves the mass detection error and trundles away.

Romana visualises the gateway and Rorvik decides to investigate it.

■ In the rehearsal script the scene ends with Rorvik turning to Packard, saying, "Time sensitive, eh? You do get some stupid notions."

The Doctor reactivates one of the Gundans (voiced by Robert Vowles) and it declares, "No Tharil shall outlive the day of the feast."

■ The feast being the meal we see being interrupted in Part Three.



Graeme Harper oversees the recording of a scene from Part Two.

> **'We later learn in *Logopolis* that the CVE was created to postpone N-Space's collapse into entropy.'**

Leaving Romana in the navigator's chair, Rorvik leads his men head outside. He tells Aldo and Royce to prepare one of the cargo for revival.

■ As recorded, the scene on the bridge ends with Romana regaining consciousness; this shot can be found on the DVD.

■ In the rehearsal script, this scene is followed by a scene of Adric in the void speaking into K9's ear. It is sadly not included on the DVD.

The Gundan explains to the Doctor that they were made "to kill the brutes who rule." It runs out of power just as K9 trundles in.

■ Having regained his ear that was removed earlier in the episode, a continuity error resulting from the fact that the banqueting hall scenes were recorded before the void scenes.

Aldo and Royce decide which Tharil to revive based on a coin-toss – while Adric uses coin-tosses to choose which direction to go.

■ Both illustrating the idea that decisions based on seemingly random luck are not indeterminate in a universe where the outcome of those decisions has already been determined. Every coin toss leads the characters to their fate – hence the significance of the coin toss in the opening scene of Part One, where Biroc sends the ship into the time rift knowing that it will result in the Tharils' emancipation.

Aldo and Royce attempt to revive a Tharil (Lazlo, played by Jeremy Gittins).

The Doctor uses K9 to power-up the Gundan. The Gundan describes how the "masters" took men as their slaves and created an empire, "draining the life of the ordinary world."

■ This ties in with what we later learn in *Logopolis* (1981), that the CVE was created to postpone N-Space's collapse into entropy (following the second law of thermodynamics) by siphoning off energy from E-Space or by somehow transferring entropy into E-Space. If the CVE is draining energy from E-Space that could also explain why E-Space is smaller and sparser. This idea forms the basis of Big Finish's audio story *The Entropy Plague* (2014).

Rorvik and his men arrive. The Gundan continues to explain that all the gateways are one, that this is the place the masters came from, and that the slaves built the Gundan to wage war on them. The other Gundan activates and knocks the speaking Gundan's head off before exiting through a mirror.

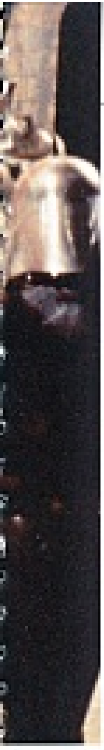
■ The action is described differently in the rehearsal script; the original idea was that an axe would smash into the speaking Gundan, severing its electrical connections. Everyone's eyes turn to see a second Gundan making for the nearest mirror. Rorvik and his men attack the warrior, piling onto its back. The Gundan hurls Rorvik against the mirror, then steps through it, leaving Rorvik and his crew 'in an orgy of flailing limbs'. The Doctor then slips away into an adjacent corridor, with K9 following.

The Doctor steps through the mirror.

Romana screams!

Romana and Lazlo make an unconventional exit.

The Tharils in their glory days, dining in style!



■ In the rehearsal script, this scene is followed by a brief scene of Romana making a final attempt to escape from the navigator's chair. This scene can be seen on the DVD.

Lazlo rises from the trolley in the hold and makes his way up through the ship.
■ The rehearsal script makes it clear that all the shots should be from the creature's point of view.

Rorvik notices that the Doctor has gone.
■ From this point on the scenes were re-ordered in editing; as scripted and recorded, this sequence continues with the Doctor stepping through the mirror.

Lazlo continues up the stairs...
■ In the rehearsal script, he passes an open door; inside Aldo and Waldo are relaxing during a break from rubbish-collecting.

The Doctor returns to the hall and, backing away from Rorvik and his men, passes through a mirror.
■ In the camera script this sequence is set out as two scenes, a hang-over from the rehearsal script where the action is; the Doctor is surprised by Rorvik's men and nearly trips over K9; we cut to the bridge of the Privateer as Lazlo advances on Romana; we cut back to the hall as the Doctor is startled by Rorvik and *does* trip over K9. He reaches out with his injured hand to steady himself against the mirror...

Lazlo advances towards Romana...
■ In the rehearsal script, Romana's 'terrified scream' reverberates through two more scenes; one of Adric in the void (he hears her scream, pauses, then dismisses it) and one in the hall as the Doctor falls into the mirror. The final shot is of K9 'blinking in bafflement'.

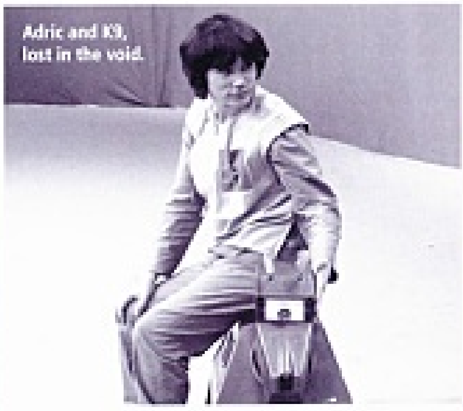
Part Three
FIRST BROADCAST: 17 JANUARY 1981

Lazlo is not hostile; he starts releasing Romana from the chair.
■ The camera script describes him as 'horribly mutilated [...] half his face is scarred, and on one side of his scalp his hair is burnt away'.
■ The composition of this scene recalls Belle's first sight of the beast in *La Belle et la Bête*.

The Doctor finds Biroc on the other side of the mirror.
■ The composition of this scene recalls *Orphée*; Biroc is foregrounded, looking into the distance, just as Heurtebise is as he leads Orpheus through the underworld.
■ In the camera script, there is a shot of the scarring on the Doctor's hand fading away.
■ In the third draft, after the Doctor falls through the mirror he catches up with the restored Shogun and learns that the Shogun were built by the Calibans' human slaves. He orders it to finish its story and the banqueting hall appears around them with the Caliban feast – it's all 'blurred, slowed down, an imperfect playback' – and the Shogun burst in. After the battle the Doctor finds Biroc. "Is this why you escaped?" the Doctor asks. "So you could come and pick over the ruins of your people's last day of greatness?" Biroc tells him to stick to his course and the rest will fall into place, paraphrasing the *Tao Te Ching* (see later). This draft ends with a new cliffhanger; we see Biroc watching Rorvik's crew through a mirror, unaware that the restored Shogun is creeping up behind him. The Doctor, Romana and Lazlo arrive too late to stop the Shogun grabbing Biroc in a death-grip and they fall through the mirror together. This cliffhanger is resolved when it turns out that, once it is through the mirror, the Shogun is re-aged and weakened, allowing Biroc to escape.

Aldo and Royce have realised that Lazlo has escaped. Hearing them, Romana tells Lazlo to hide.
Sagan tries shooting at the mirror; it reflects the blast. Biroc tells the Doctor that K9 will be able to pass through the mirror "when the time is right". K9 quotes Newton's third law of motion at Rorvik.
■ In the rehearsal script, the reflected blast causes a chandelier to crash to the ground. K9 points out that it illustrates Newton's law of gravitation, (incorrectly) giving the date of its discovery as 1683.
■ The cutaway to Adric tossing a coin in the void was a late addition.

Biroc explains that the gateway opens onto a new universe before vanishing.
■ The Doctor is reminded of the Cheshire Cat from Lewis Carroll's *Alice's Adventures in Wonderland* (1865).


Adric and K9, lost in the void.

■ In the rehearsal script, Biroc beckons the Doctor to follow him before 'vanishing into the mist' and the Doctor says, "It's like talking to a cuckoo clock."

Aldo and Royce walk onto the bridge and are surprised when Romana demands to know how many more Tharils there are. An intercom alarm sounds.
■ Romana's cry of "Answer it!" was a more subdued "Hadn't you better answer it?" in the rehearsal script.

In the void, Adric runs away from something.
■ It's not terribly clear but Adric has been spooked by the sound of Lane's mass detector. This scene was a late addition; 'he hears Packard and Lane approaching and runs off into the mist.'

Over the radio, Rorvik tells Aldo to break out the MZ, then Sagan orders Royce to bring their lunches.
■ The gag that Aldo and Royce are mistakenly referred to by each other's names recalls a similar joke in *Rosencrantz and Guildenstern are Dead*.
■ The MZ (it is only ever referred to in the script as such) was named after Christopher H Bidmead's new computer, a Vector Graphic MZ System B.

K9 follows Packard and Lane through the void.
■ In the rehearsal script this scene ends with Adric emerging from the mist and returning K9's ear. It seems likely this action was recorded but then cut to avoid drawing attention to the continuity error.

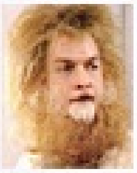
The Doctor follows Biroc through some luxuriant gardens.
■ While most of the black-and-white stills are of the grounds of Powis Castle in Powys, the statue of a lion attacking a horse is from the grounds of Rousham House, Oxfordshire.
■ The rehearsal script describes the scene using material from Gallagher's drafts; the Doctor follows Biroc through a thick mist which clears to reveal a Versailles-style garden with a palatial house in the distance. Although the grounds are deserted the sounds of conversation, fountains and birds can be heard. ►

WHERE ELSE HAVE I SEEN...?

CLIFFORD ROSE (1929-)
Rorvik
TV appearances include: *The Pallisers* (1974) as Quintus Slide; *Secret Army* (1977-79) and *Kessler* (1981) as Ludwig Kessler; *Fortunes of War* (1987) as Professor Gracey; *GBH* (1991) as Judge Critchley.
Film appearances include: *Wallis and Edward* (2005) as King George V; *Pirates of the Caribbean: On Stranger Tides* (2011) as Bailiff; *The Iron Lady* (2011) as James R.

KENNETH COPE (1931-)
Packer
TV appearances include: *Coronation Street* (1961-63, 1966, 2008-09) as Jed Stone; *Randall and Hopkirk (Deceased)* (1969-70) as Marty Hopkirk; *Truckers* (1987) as Stubs; *Brookside* (1999-2002) as Ray Hilton.
Film appearances include: *X The Unknown* (1956) as Private Lansing; *Carry On At Your Convenience* (1971) as Vic Spanner; *Carry On Matron* (1972) as Cyril Carter.

DAVID WESTON (1938-)
Biroc
Doctor Who appearances: *The Massacre of St Bartholomew's Eve* (1966) as Nicholas Muss.
TV appearances include: *Macbeth* (1970) as Malcolm; *The Tomorrow People: The Vanishing Earth* (1973) as Number 300; *King Lear* (1982) as Duke of Burgundy
Film appearances include: *The Masque of the Red Death* (1964) as Gino; *The Legend of Young Dick Turpin* (1966) as Dick Turpin; *Quest for Love* (1971) as Johnny Prescott.



JEREMY GITTINS (1956-)
Lazlo
TV appearances include: *Andy Capp* (1988) as Keith; *Blackadder Goes Forth: Corporal Punishment* (1989) as Private Tipplewick; *Keeping Up Appearances* (1990-1995) as Michael the Vicar.

◄ ■ The Doctor's line about crossing striations of the time lines was a late addition.
■ The shots of the balcony and the hedged avenue recall both *L'Année dernière à Marienbad* and the magical gardens of the castle from *La Belle et la Bête*, while the 'guided tour' aspect recalls *Orphée*.
■ According to *The Entropy Plague* the palace is on the planet Apollyon.
■ In the rehearsal script this scene is followed by a scene of Romana freeing herself from the chair.

Adric slips into the airlock as Packard throws K9 out of the ship and hides behind the MZ.
■ Where he appears to eavesdrop on the crew's conversation using a boom microphone...

The Doctor pauses to clean a window and when he looks up, Biroc has vanished.
■ In the camera script, this scene is set outside the Tharil palace; the rehearsal script specifies that it should be another monochrome photograph, and that the Doctor pauses by a bottle-glass window.

Romana hides beneath the MZ's cover. Lane tells Packard that Romana has escaped. Packard orders Aldo and Royce to take the MZ outside.
■ Packard's line which is obscured by Lane clattering downstairs is, "Well, yes, I suppose we could... as a last resort."
■ The shot of the privateer, TARDIS and gateway was a late addition.

The Doctor examines a second window.
■ It's not terribly clear but the camera script specifies that the Doctor is trying to find the source of some diegetic music; 'the lute-like instrument is louder now'. Again, this scene was scripted to take place outside the Tharil palace; this time the window is too high to see through.

Reminiscing about the Tharil hunt on Chapir, Aldo and Royce haul the MZ outside. Adric and Romana emerge from its cover. Lane steps out of the airlock and Romana and Adric follow him.
■ The idea that Adric thinks he has 'rescued' Romana reprises a gag from *State of Decay* (1980).

The Doctor peers through a third window.
■ The rehearsal script specifies an insert of 'shadowy shapes moving beyond the window'.

Lane inspects the motors and informs Packard by radio that they should be good for a back blast.
■ The camera script specifies that we should see Lane wedge his clipboard amongst the damage, as this proves significant in Part Four.

Romana notices that the ship's hull is made of dwarf star alloy. K9 turns up warning of dimensional contraction and Lane catches Romana. She shouts at Adric to get K9 back to the gateway.

Green-screen recording was used extensively in the making of *Warriors' Gate*.

> **'Keyed into a photograph of the Long Gallery at Powis Castle is another echo of *La Belle et la Bête*.'**

■ Dwarf star alloy is later used to enchain Father of Mine in *The Family of Blood* (2007) and to build a prison for the Doctor in *Day of the Moon* (2011).

A young female Tharil meets the Doctor and leads him through the building.
■ In the rehearsal script, this scene with a 'child Thark' takes place after Romana and Lazlo leave the ship.

Packard orders a crewman to lock Romana in the hold. The crewman takes Romana inside where he is confronted by Lazlo. Lazlo takes Romana's hand and they fade away together, reappearing in the void.
■ In the rehearsal script, Romana is unconscious and the crewman has to carry her inside. He is then knocked out and Romana wakes up in Lazlo's arms. She reaches out to touch his scarred face and he steadies her on her feet. After they go out of phase they swoop past Packard, Lane, Aldo and Royce before vanishing into the void.
■ The novelisation restores some of the action from the rehearsal script and has Romana realise that the void is 'the neutral ground where all the alternate possibilities that made up the future were in a state of rest'.
■ The composition of these scenes recalls the beast accompanying Belle in the gardens in *La Belle et la Bête*.

The young Tharil leads the Doctor into the palace.
■ Keyed into a photograph of the Long Gallery at Powis Castle in another echo of *La Belle et la Bête*.

Packard leads a group pushing the MZ to the gateway – unaware that Adric and K9 are along for the ride.
■ Packard's line "Right, we're here" and the crewman starting to unwrap the MZ were late additions.

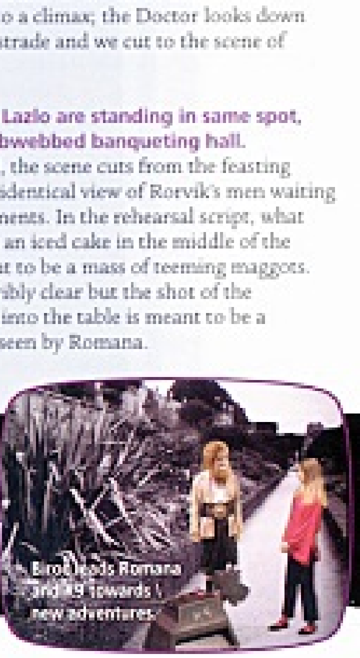
The Doctor finds himself in the gallery overlooking the banqueting hall – now restored to its former glory. Some Tharils are feasting, waited on by a female servant.
■ In the rehearsal script the 'child Thark' leads the Doctor down a corridor and draws back a heavy black velvet curtain as the music and sounds of revelry swell to a climax; the Doctor looks down over the balustrade and we cut to the scene of the feast.

Romana and Lazlo are standing in same spot, but in the cobwebbed banqueting hall.
■ As scripted, the scene cuts from the feasting Tharils to an identical view of Rorvik's men waiting for reinforcements. In the rehearsal script, what appears to be an iced cake in the middle of the table turns out to be a mass of teeming maggots.
■ It's not terribly clear but the shot of the axe thudding into the table is meant to be a premonition seen by Romana.

Adric – armed and dangerous!

"I'm finally getting something done!"

The Tharils are revived.



Biroc leads Romana and K9 towards new adventures.

Packard arrives in the banqueting hall with the MZ. Rorvik is briefing his men when he is interrupted by Romana and Lazlo walking through the hall into a mirror.

■ In the camera script, Romana and Lazlo 'swoop' past, shimmering as they are out of phase.

In the palace gardens, Romana notices that Lazlo's wounds have healed.

In the restored banqueting hall, the Doctor sits at the feast with Biroc – contrasting with the scene in the cobwebbed hall as Aldo and Royce hand out packed lunches.

■ In the rehearsal script, Lane is thrashing at mice with his hat and Rorvik gets his men's attention by shooting at the table. At the end of the scene, Rorvik declares, "I need everybody's help" and lifts the table cloth to reveal Aldo and Waldo hiding beneath the table. "Even yours, perish the thought."

Biroc explains that the Doctor is seeing the Tharils at the height of their empire, when they were the enslavers. The Doctor overfills and upturns a cup.

■ In the rehearsal script, the servants are male, which the Doctor refers to as "chaps" and which Biroc dismisses as, "They are only men."

■ The action of the Tharil striking the servant, the business with the cup and the Tharil pulling a knife on the Doctor were all late additions.

Romana realises the Doctor is in danger – and a group of Gundans burst in. She rushes down to the Doctor's side as they abruptly return to the cobwebbed hall. "Well, Doctor," says Rorvik. "This is a surprise."

■ In the camera script, after the axe hits the table 'the scene fragments as the Doctor and Romana stand face to face'; the jump cut to the cobwebbed axe was an unscripted addition (recalling *L'Année dernière à Marienbad* which includes similar time-lapse cuts). Rorvik's final line was a late addition.

Part Four

FIRST BROADCAST: 24 JANUARY 1982

Rorvik demands to know the secret of the mirrors. K9 arrives, warning of dimensional contraction. Romana realises it is being caused by the slaver's ship, as its hull is made of dwarf star alloy.

■ Romana's explanation about "the striations" and the Doctor's explanation that only the Tharils can use the mirrors were late additions.

■ K9's reversed lines as he approaches the mirror are scripted as, "9K, 9K. Tiao yaw." In the rehearsal script Rorvik then says, "Your machine seems to know something about it, even if you don't."

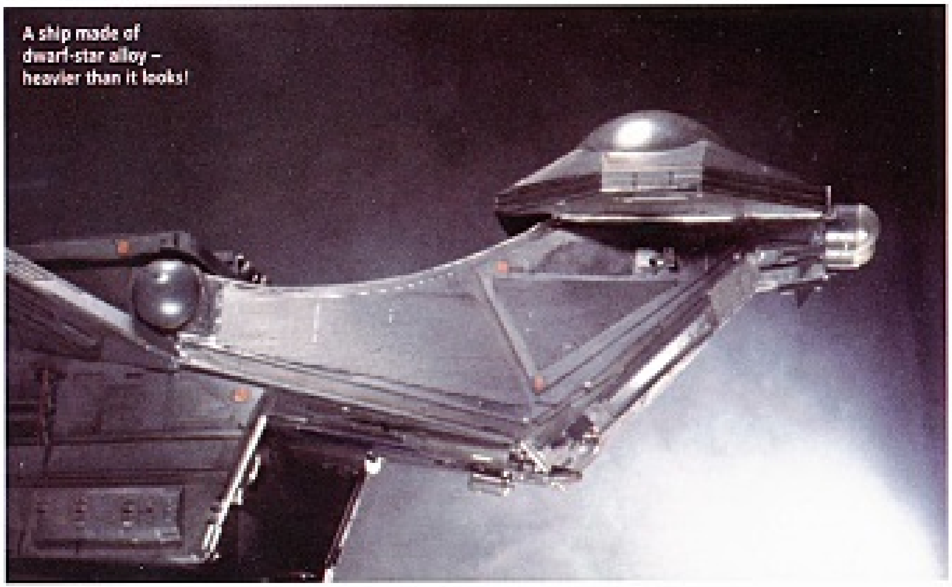
Biroc appears to the Doctor through a mirror. He says the time of the Tharils' enslavement is over and the Doctor must do nothing.

■ It's not particularly clear, but when Biroc talks to the Doctor Rorvik and his crew are frozen in time, hence the reprise of Rorvik saying, "Time's run out for you, Doctor."

Adric threatens to fire the MZ. With his help the Doctor, Romana and K9 escape.

■ The Doctor's warning about the MZ being on automatic and the scene of Rorvik discovering that it doesn't have an automatic were late additions.

■ In the rehearsal script, as they leave Romana asks the Doctor where they are going. "There doesn't seem to be a lot of choice," he replies. "Let's see if we can find the TARDIS." As they emerge Romana sees the privateer looming out of the mist, now only a few yards away. The Doctor gives her K9 to carry. "When are you going to learn that I'm not your dogsbody?" says Romana. "I wish you were," says the Doctor. "He needs a new one." Romana then passes K9 to Adric. "Here. It's your turn." The Doctor tells them to come on, and Romana says, "And I wish you wouldn't keep saying 'come on'!" before turning to Adric to tell him to, "Come on!"



A ship made of dwarf-star alloy – heavier than it looks!

The Doctor and his companions reach the TARDIS as Packard and his men emerge from the gateway to see that their ship has moved. They re-enter the gateway and try blasting the mirrors with the MZ – and after an explosion they emerge, coughing and covered in dust.

■ From now on the camera script specifies that the action takes place at 'dusk', although this is only evident in the model shots.

The Doctor, Adric and Romana watch as the privateer turns so that its jets face the gateway. Romana fears the back blast backlash will bounce back and destroy everything.

■ Adric's suggestion that they should leave was a late addition.

Adric remembers the hole in the ship's hull and Romana suggests shorting out the power to the warp motors. The Doctor and Romana leave, Romana ordering Adric to dematerialise in 13-and-a-half minutes if they are not back.

■ In the rehearsal script, the time period is 15 minutes, and after Romana orders Adric the Doctor tells her, "I think your apprenticeship is almost over" to which she replies, "Almost? Huh!" The scene seems to have been reworked during rehearsals as Adric's final line is a non-sequitur; as scripted, the Doctor assures him, "We'll be back in time" and he answers, "Of course you will." The Doctor then puts his hat on Adric's head. "But just in case we aren't, you're in charge of the TARDIS."

The Doctor and Romana race outside.

■ In the camera script, we see 'the exhaust jet of the great ship loom up out of the darkening mist, dwarfing the small police box'.

Packard gives the time to the back blast as ten minutes. Rorvik orders the entire cargo to be revived.

■ In the rehearsal script, the crewman Nestor points out that, "You know that little blue box thing's in the way?" and Sagan says "Yes. Let's see how far we can blast it."

■ In that script, this scene is followed by a scene of the Doctor and Romana moving around the ship. The Doctor asks Romana how he would get on without her, and she says that he'll have to, one day. "Once we get back to Gallifrey?" says the Doctor. "Let's burn that bridge when we come to it." "Perhaps we already have," says Romana meaningfully.

In the hold, Aldo and Royce prepare a Tharil for revival but leave Sagan to perform the act itself.

Rorvik and Lane enter the hold. Lane thinks power fluctuations could be causing the revivals to fail.

■ His instruction to Sagan to break out some more slaves was a late addition.

Rorvik goes outside, leaving the airlock open – and Lazlo sneaks inside. The Doctor and Romana get into the damaged section of the ship. The Doctor climbs up to the power cable – but Rorvik has got there first.

■ Although we saw Lane enter the damaged area with a clipboard and leave without it in Part Three, it's not terribly clear when Romana saw him leave it to 'mark the spot'.

■ In the rehearsal script, the Doctor and Romana both climb up to the cable. The idea that Romana should stay behind was a late addition; as it is, it's not terribly clear why she then decides to clamber inside.

While Rorvik tries to throttle the Doctor, Romana earths the cable with Biroc's manacle. Biroc arrives and tells the Doctor and Romana they should do nothing. They take his hands and vanish as Rorvik disconnects the manacle and gloats that he is "finally getting something done!"

■ This sequence isn't terribly clear – Romana mysteriously disappears after she earths the cable – as some crucial shots in the camera script are missing (presumably not having been recorded due to lack of studio time). In the camera script, after earthing the cable Romana 'scampers down' to the gantry *below* the Doctor and we see Rorvik reach for the manacle before Biroc materialises from the shadows behind the ladder. ►

The parting of the ways.

◄ ■ The problem may also be that the rehearsal script isn't terribly clear either. In this script, while the Doctor distracts Rorvik, Romana tries to earth the cable with the clipboard. Rorvik grabs Romana and the Doctor dives at his feet to drag him away. Romana beats Rorvik with the clipboard but his skull 'seems to be made of dwarf star alloy'. The Doctor throws Romana the manacle and she wedges it 'between the cable and the ladder a few inches from the point where the insulation is sparking'. But then Rorvik climbs up to dislodge the manacle. Romana offers to stop him but the Doctor says it's no job for an assistant – at which point Biroc appears. The Doctor asks him what he is doing. "Waiting," Biroc replies.

■ In *Dreamtime*, the documentary included on the DVD release, Bidmead points out "There was a central philosophical point there, that Biroc has told the Doctor [to do nothing] in contradistinction to the earnestness of [Rorvik] and this is part of the spine of what *Warriors' Gate* is about." The idea that if you practice not-doing everything will fall into place is a central tenet of Taoism, as expressed in the *Tao Te Ching* (circa sixth-century BC), although, of course, it's more complicated than that.

Lazlo enters the hold and electrocutes Sagan with a cable. The Tharil then wakes his fellow slaves by sending them out of phase.

The Doctor, Romana and Biroc return to the TARDIS – and Romana gives the Doctor the news she is not going with him.

■ According to the camera script, the TARDIS should be 'glowing at almost red heat' due to hot air from the privateer's engines; the Doctor opens the TARDIS door using his scarf as insulation. This element appears to have been overlooked except in the shot of the TARDIS dematerialising later on.

■ In the rehearsal script, as they approach the TARDIS, Romana asks, "What about the Tharks?" "The Tharks can take care of their own," the Doctor replies. He then asks her if she would care to step into the TARDIS and says goodbye to Biroc.

The Doctor gives Romana K9 as a parting gift and tells her, "You were the noblest Romana of them all."

■ Paraphrasing Antony's tribute to Brutus in Act 5 Scene IV of William Shakespeare's *Julius Caesar* (circa 1599).

Carrying K9, Romana returns to the gateway with Biroc, passing through a mirror. The privateer delivers its back blast, destroying the gateway and the ship in a magnificent display of pyrotechnics.

■ The novelisation clarifies what has occurred; Biroc managed to 'glimpse as a unity the events that would follow if the privateer and the TARDIS were to be brought together at the gateway. There had been no randomness in his actions, and no indecision in his failure to act'.

■ It also utilises the ending of the first draft, as Romana and the Doctor are brought to the TARDIS by Biroc after it has taken off, echoing the opening of the story. Gallagher also takes the opportunity to entirely rewrite Romana's departure.

The TARDIS hovers in the gardens of the Tharil palace, watched by Romana, Biroc and a rejuvenated K9. The three then set off on their new mission to free enslaved Tharils.

■ We learn in the Big Finish audio *The Invasion of E-Space* (2010) that their mission was successful.

'The production team thought there was a distinct possibility that Lalla Ward would be staying on as Romana…'

The Tharils that were in the privateer emerge from its smoking remains and enter the gateway.

■ The ship is 'like the rotted corpse of some beached whale' according to the camera script. Lazlo leads a 'shimmering line of slow-moving Tharils' – two of which are played by 'Oblivion Boys' Mark Arden and Steve Frost who would later find fame in commercials for Carling Black Label.

In the TARDIS, the image fades, which the Doctor hopes means they are back in N-Space. Adric asks if Romana will be alright; the Doctor says she'll be superb.

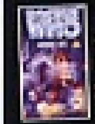
■ Rather extraordinarily, despite the fact that Romana and K9's departure had been part of the brief for the story from the very beginning, the rehearsal script ends with Romana still very much part of the TARDIS team! (And K9 too, though he isn't mentioned in the script after he is carried into the TARDIS and is presumably still in a dilapidated state.) After they say farewell to Biroc outside the TARDIS, we see Biroc returning to the gateway, where he 'dives through one of the mirrors'. The TARDIS dematerialises and Romana asks the Doctor if Biroc will be alright and he answers, "All right? He'll be superb." They watch as the privateer blows up and a line of shimmering Tharks emerge. The Tharks walk into the smoke-blackened banqueting hall where Lazlo gestures for them to follow him through a mirror, where they are welcomed by Biroc and the Thark child. The TARDIS appears in a photograph of the palace gardens, then we cut to the console room where the Doctor, Romana and Adric discuss the image translator (as in the broadcast episode). Romana suggests using the old image translator; the Doctor asks her if she's mended it, she says no, but he decides to try it anyway. Adric crosses his fingers, remembering to do it the way the Doctor showed him in *Full Circle* (1980). "You're learning fast," the Doctor tells him, before removing his hat from Adric's head. "But I don't think you're ready for that yet." The episode ends with the Doctor preparing to slot the old image translator into the console.

■ This not only makes it clear that Romana's departure scenes were written between the rehearsal scripts being prepared (Part Four is dated 8 August 1980) and the camera scripts being issued in mid-September, but that when the rehearsal scripts were written, the production team thought there was a distinct possibility that Lalla Ward had changed her mind and would be staying on as Romana.

■ A second rehearsal script – containing Romana's hastily written departure – seems to have been prepared for the readthrough, ending with Adric passing the Doctor the image translator, which he has repaired. After the gag about Adric crossing his fingers, the Doctor tells him, "I think you're going to be all right. In fact, I think you're full of possibilities." We then cut to a shot of the fading TARDIS as the Doctor repeats; "N-Space, N-Space, N-Space…" **DWM**

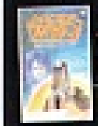
FURTHER INFO

DVD
COMPANY BBC DVD
YEAR 2009
CAT NO BBC DVD 1835
AVAILABILITY Still available as part of *The E-Space Trilogy* box set



VIDEO
COMPANY BBC Video
YEAR 1997
CAT NO BBCV 6229
AVAILABILITY Lost in the void

NOVELISATION



COMPANY WH Allen & Co PLC/Target Books
YEAR 1982
BOOK NO 71
AUTHOR Stephen Gallagher (as John Lydecker)
AVAILABILITY Lost in the void

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The Complete Ninth Series

Another year for the Doctor and Clara… How did they fare this time round?

REVIEW BY **RICHARD ATKINSON**

The Twelfth Doctor started life in a bad mood. Maybe it was something to do with having just spent a thousand-year-long Christmas with all his worst enemies. Whatever the reason, he got out of bed on the wrong side in his début episode *Deep Breath*, and thereafter he was a proper grump. There was a sweeter, kinder Doctor in there somewhere, but throughout his first year he rarely let it shine through.

It's a shame, then, that the very likeable 2014 Christmas Special couldn't have rounded off the box set of Peter Capaldi's first series. Instead it's included here with his second. *Last Christmas* provides a better conclusion to 2014's run than the downbeat ending to season finale *Death in Heaven*. The Doctor and Clara are finally honest with each other, and the episode ends on an optimistic note as they resolve to head off and have some fun.

Halfway through the 2015 season opener *The Magician's Apprentice*, the Doctor rolls in throwing shapes atop a tank. Leaping to the ground, we're soon treated to him serenading Clara with a rendition of *Pretty Woman* on his electric guitar.

This superficial rebranding of the uncompromising, 100 per cent rebel Time Lord is controversial in some circles. Even if they agree that the Doctor's latest incarnation would benefit from a little lightening up, some feel that the guitar and sonic sunglasses seem undignified, *un-Doctorish*. But that's not a fair summation. The sunglasses are quite of the moment – a more sophisticated take on real-life examples of wearable technology – and are, after all, drafted in after his screwdriver becomes entangled with some troubling memories. As if in response to an inevitable outcry, the specs are pointedly snapped in two in *The Girl Who Died*. The guitar, meanwhile, might make a few gratuitous appearances throughout the series, but it's central to a very sweet coda in *Hell Bent*. For those who are concerned that the Doctor is coming across like a superannuated rock star, he mixes things up towards the end of the series. Setting everyone's mind at rest, he pulls a smart velvet coat from the TARDIS wardrobe.

WRITTEN BY Steven Moffat, Toby Whithouse, Jamie Mathieson, Catherine Tregenna, Peter Harness, Mark Gatiss and Sarah Dollard
DIRECTED BY Paul Wilmshurst, Hettie MacDonald, Daniel O'Hara, Ed Bazalgette, Daniel Nettheim, Justin Molotnikov, Rachel Talalay, Douglas Mackinnon

STARRING

Peter Capaldi	The Doctor
Jenna Coleman	Clara
Maisie Williams	Ashildr
Michelle Gomez	Missy
Julian Bleach	Davros
Clare Higgins	Ohila
Jemma Redgrave	Kate Lethbridge Stewart
Ingrid Oliver	Osgood
Alex Kingston	River Song

If nostalgia is key to your enjoyment of *Doctor Who*, then this series certainly delivers. It starts with Daleks, ends with Time Lords and, in the middle, there is a proper two-part Zygon story. We're taken around the stupendously authentic recreation of the original Dalek city; the gleaming white Hartnell TARDIS; the squelchy orange and green Zygon lair.

In the gaps between there is no shortage of fresh, monstrous ingenuity. This season surely has the best hit-rate of the last decade. The monsters embody all manner of deep-rooted fears: an evil henchman made out of snakes; real ghosts, with sunken eyes and murderous intent; the toothy horror that lurks beneath the robot armour of the Mire; a disgusting desiccated monster made out of the sleep from the corner of your eye; a veiled flyblown corpse straight out of the Doctor's nightmares. And then there are the villains: Davros, of course; Bonnie, Clara's chilling Zygon alter ego; and Rassmussen, a scientist hoist with his own petard. Oh, and Rassilon. Don't forget Rassilon. On top of this, there are also the more abstract threats that are a part of modern *Doctor Who*: writing that somehow *infects* you, trap streets, the puzzling topography of the confession dial.

But what of the stories that give rise to this rash of disturbing creeps? Even more so than usual, this series exhibits a wide variety of approaches.

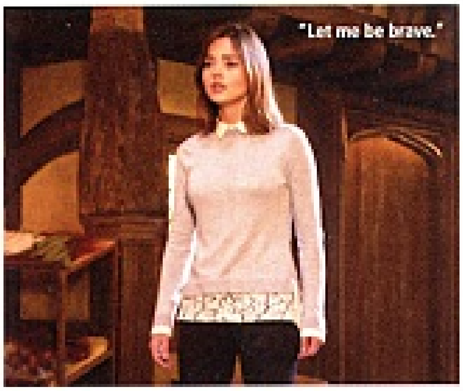
It gets off to a great start. In 1975's *Genesis of the Daleks*, the Doctor asked Sarah Jane Smith if she could kill a child if she knew that he'd grow up to be a ruthless dictator and destroy millions of lives. In *The Magician's Apprentice*, the Doctor meets Young Davros and finds himself faced

'This season surely has the best hit-rate of the last decade. The monsters embody all manner of deep-rooted fears…'

with that very dilemma. Given that the last time we saw Grown-up Davros – creator of the Daleks and dark lord of Skaro – David Tennant's Doctor was trying to drag him into the TARDIS and out of danger, it seems unlikely that Young Davros has anything to worry about. Even so, there's something darkly humorous about these two old men trying to get one over on each other. "You have slaughtered billions of my children, as I have slaughtered billions of your race," says Davros. "We have exhausted the conventional means of conversation." Any pontification is mitigated by a delightfully batty Michelle Gomez who hijacks Capaldi's companion as her own, dragging Clara through a series of death-defying exploits.

Under the Lake/Before the Flood and *Sleep No More* have much to like and much in common. They both centre on an isolated outpost – underwater base The Drum and Le Verrier station in orbit around Neptune. The former incorporates elements of a spooky nature, the latter is cleverly framed as a scary story – a tale told by way of the characters' first-hand experiences and edited together by the villain of the piece. And while neither make heavy weather of the fact, both stories also boast a diverse cast. All concerned are simply terrific actors performing well-written characters.

Give us a hand: the Doctor and Davros engage in a battle of wits.


"Let me be brave."

Episodes 5 and 6 aren't as strong – two broadly self-contained stories that introduce the recurring character Ashildr, played by Maisie Williams. Although there is an attempt to develop the character over the course of the series, in the end it doesn't amount to a great deal. She's appealing as an innocent Viking child in *The Girl Who Died*, which is an enjoyable episode that might have risked being even broader with its humour. Ashildr is a dreamer with an enviably capacious imagination, but it's one that is exhausted all too soon when she is faced with the practicalities of eternal life. Sadly, *The Woman Who Lived* is an awkward blend of knockabout comedy and laboured pathos, with the least original monster we've seen in a long while.

The series then drifts into the realm of politics. *The Zygon Invasion/The Zygon Inversion* has a laudable, if naive, take on how to deal with terrorism. Beyond that there's something very engaging about its varied international settings, the return of everyone's favourite cosplaying asthmatic Osgood and, of course, all those shape-shifting shenanigans.

It is easy – and fun admittedly – to fixate on frivolous matters like the Doctor's coat or haircut or flamboyant new trousers. The most significant change in this series, however, is how the Doctor-companion relationship has been restored to full health. The Doctor often puts Clara before all else, as she develops a reckless thirst for adventure. That should have been a clear indication that something bad was about to happen sooner or later...

Clara's death, in *Face the Raven*, is owing to a clerical error – the indestructible pan-dimensional Raven being a stickler for the terms of his contract. There's no denying that her demise is a heart-rending moment, and yet it's hard to know what to make of it. Her death isn't unambiguously heroic – she didn't believe she was in any real danger when she took ownership of Rigsy's time-bomb tattoo. It's poignant that it's a tragic mistake, and yet if a companion is to die then shouldn't it count for *something*? Clearly, things couldn't be left like that...

The series' final two episodes are epic. *Heaven Sent* is a beguiling mystery that pays off in a spectacularly shocking fashion. Given the rock ►

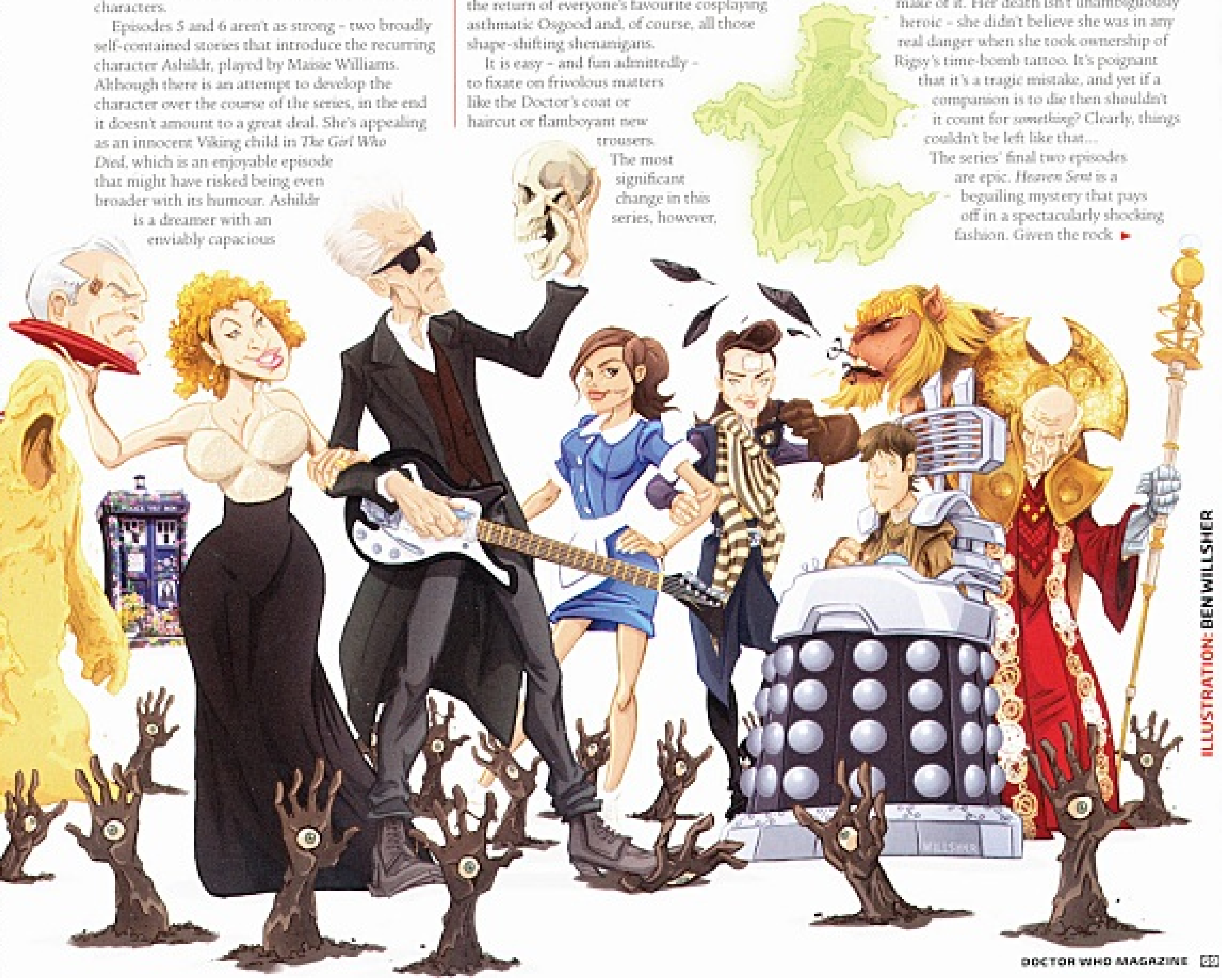


ILLUSTRATION: BEN WILLSHER

◄ star grandstanding of the preceding ten weeks, it's a sudden sobering instalment in which Peter Capaldi gives his all. Once he's escaped from his personal hell there's no stopping him. In *Hell Bent*, after aeons of exertion, he rescues Clara without breaking a sweat – taking time to lord it over his fellow Time Lords along the way.

It's easy to forget the monumental impact Clara has had on the Doctor. Throughout all his lives, various iterations of the Impossible Girl have shown up to give him a helping hand. From the Doctor's point of view, the conclusion to *Hell Bent* consigns this overwhelming contribution to the status of a fond, wistful dream. But while the Doctor may have forgotten about Clara, the rest of us won't forget her so soon, as she heads off into the pages of fan fiction with her own TARDIS and own companion.

Which just leaves us with 2015's festive Special, *The Husbands of River Song* – a lively, energetic slapstick adventure. After everything he's been through, the Doctor gets to spend some time with the Mrs. As the story draws to close, it looks like another protracted Christmas is on the cards, but this time with much better company. The Doctor had better hang a sock on the TARDIS door in case the Daleks come knocking. Let's see what sort of mood he's in next time we see him...

Christmas again already?

'Jenna Coleman's best anecdote, to the bemusement of interviewer Wil Wheaton, is all about her co-star doing a "roly-poly"'.

Special Features

Who watches *The Walking Dead*? It's *horrible* in a really good way and, after every episode airs on Fox, breathless fan Chris Hardwick hosts a discussion show where he helps viewers "process the feels". If you've ever imagined what such a show would be like if it was about *Doctor Who*, then the Comic-Con panel on this release might be for you. Chris is on hand to grill Peter Capaldi, Jenna Coleman, Michelle Gomez and lead writer Steven Moffat about the emotional melodrama at the heart of Capaldi's first season, in front of an audience of 7,000 people.

It's just one of many interviews with these key players tucked away on these discs. Peter is at his very best on a feature which rattles through edited highlights of *The Fan Show*. Presenter Christel Dee asks him the ultimate fan question (essentially: which old *Doctor Who* stories do you like?) and is rewarded by the Twelfth Doctor doing a magnificent impression of the Third. Jenna Coleman is the picture of professionalism, fielding a relentless barrage of questions about Clara's journey with patience and due consideration. Her best anecdote, however, much to the bemusement of celebrity interviewer Wil Wheaton, is all about her co-star doing a "roly-poly". On two separate occasions – not that she's obsessed! – Michelle Gomez ponders just who was kissing who when Missy and the Doctor lock lips in the 2014 episode *Dark Water*. "There's *some* suction there," she says. Steven Moffat, meanwhile, has an endless amount of fascinating things to say about both of Capaldi's series, he even has time to generously recommend the comic strip *Blood and Ice* that was printed in **DWM** last year.

More from *Before the Flood*.

There are a number of opportunities to reacquaint yourself with Capaldi's début season, but the majority of the material here provides coverage of the episodes included on this box set. Most exciting of all, perhaps, is the inclusion of deleted scenes. There are some quite substantial scenes from *Before the Flood*, *The Girl Who Died* and *The Woman Who Lived*. Also included are *The Doctor's Meditation* and the prologue to *The Magician's Apprentice* previously available online before the series first aired.

Likewise, the web-based series *Doctor Who Extra* is included here, taking us behind the scenes on all 14 episodes. Rufus Hound is a very engaging narrator, bringing his own enthusiasm to bear and turning up in person on *The Girl Who Died* episode to talk about his character Sam Swift. Matt Lucas takes over for *The Husbands of River Song*, cheekily threatening to usurp Peter Capaldi.

Continuing the theme, Nina Toussaint-White, who played Mels in 2011's *Let's Kill Hitler*, provides a commentary on *The Adventures of River Song*, helping us untangle the knotty chronology of the Doctor's wife. I daresay there's still time to make things even more complicated still.

Writer Sarah Dollard on the set of her first *Doctor Who* episode...

If any aspiring writers think that they are up to the job, then *Writing Who* is surely a thrilling inspiration. All you need is an intuitive grasp of the kind of ideas that make for good *Doctor Who*, and a fearsome amount of talent. As we follow *Face the Raven* from commissioning through various drafts and into production, we see writer Sarah Dollard's commitment to her craft. She also fulfils a *Who* writer rite of passage, as she expresses her joy at typing 'INT. TARDIS DAY' for the first time.

It's something that I'm sure I've heard from the mouths of Mark Gatiss and Toby Whithouse, who share more secrets about writing for the series on two of the commentary tracks.

Toby is joined on *Under the Lake / Before the Flood* by producer Derek Ritchie and Cass actor Sophie Stone. The story is covered from all angles and, notably, it's full of insight for anyone interested in the development of a deaf character for the series.

Mark, meanwhile, is joined by his *League of Gentlemen* colleague Reece Shearsmith (who played Rassmussen) and they analyse the unusual presentation of *Sleep No More*. The episode has divided opinion among its audience, and it's possible that this discussion, which identifies many subtle and creepy details might win some more people over.

The only other episode to receive a running commentary is *The Woman Who Lived*. Derek Ritchie returns (although it becomes clear that he recorded this one first) and he chats with Maisie Williams about her part in the series as a whole. They provide a deeper insight into her story arc. Challenging the idea that her character is always 'Me, Me, Me', they observe that she matures as the series progresses. Over the course of the four episodes in which she features, they think she has the temperament of a child, a teenager, an adult and an old lady. But if that's a little bit deep for your liking, then there's always the fun revelation of which monstrous creatures scare Maisie herself...

This is a broad collection of extras for a varied and ambitious set of episodes. DWM

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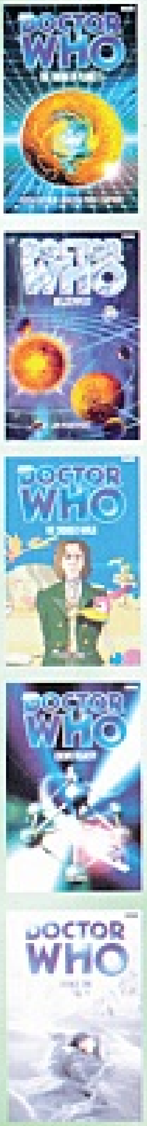

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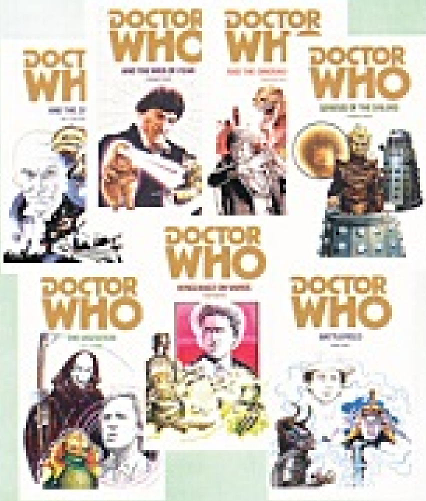

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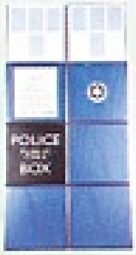

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CHRONICLE

BBC BOOKS
RRP £12.99

365 Days of Memorable Moments and Impossible Things

The Tenth Doctor once said that marking out time with weddings and christenings and calendars was the human race's way of making sense out of chaos. So I'm not sure what he'd make of *365* – a book that makes less sense every time you open it.

The 'on this day in history' premise, beloved of time-filling local radio DJs everywhere, is an appealing one. Who wouldn't want to look down the years and get a snapshot of what was happening in the worlds of *Doctor Who* on any given date? How else, for example, would your correspondent know that on the date this sentence was written (12 March), *The Curse of Fatal Death* was broadcast in 1999, and the TARDIS arrived aboard the cargo ship C982 a mere 541 years later?

Where things get a little muddled is the inclusion of fictional events based on the real world calendar. So, for example, 4 September is given over to an essay on the Mandragora Helix, for no other reason than *The Masque of Mandragora* started broadcasting on that date.

WRITTEN BY Justin Richards
ILLUSTRATED BY Mike Collins

Fair enough, you might think: it's as good a day as any. But the way it's phrased – 4 September: The Mandragora Helix Comes to Earth – *feels* like it's assigning that date to the in-universe event. Which isn't such a problem when the fictional dates are still up for grabs, but reads very oddly indeed when you have an entry like, '9 April: Charles Dickens Experiences His Own Ghost Story' – which the text then explains occurred on Christmas Eve.

For others, no fictional or factual justification is offered, so we simply have to rely on guesswork. Why does the Sixth Doctor and Peri's visit to Necros take place on 21 September? Paging Andrew Pixley!

'So far as possible,' writes Justin Richards in his introduction, 'the main topic for each day is in some way related to something that happened on that day. But not always. There are topics we wanted to cover that don't really relate to a specific date.'

Faced with such a lack of conviction in its own premise, *365 Days of Memorable Moments and Impossible Things* (to give it its full title) presents the reader with two choices: you can either turn it into a parlour game, with bonus points of extreme pedantry ('What do you mean Turlough joined the TARDIS in February? It was the middle of summer!'), or just ignore the dates thing altogether and enjoy immersing yourself in a highly readable *Doctor Who* miscellany.

Because there is much innocent pleasure to be had dipping in and out of Richards' mini-essays on everything from *The Rise and Decline of Earth's Empire* to the true nature of *Castrovalva*. (All the essays concern themselves with matters fictional, with real life consigned to the margins, where you'll find everything from Doctor and companion birthdays to episode broadcast dates.)

365
DOCTOR WHO
365 DAYS OF MEMORABLE MOMENTS AND IMPOSSIBLE THINGS

Beautifully designed and illustrated, *365* is a handsome addition to any *Doctor Who* fan's downstairs loo. Just don't go expecting it to make any sense out of chaos. **PAUL KIRKLEY**

> **'There is much innocent pleasure to be had dipping in and out of author Justin Richards' mini-essays…'**

FACTUAL

OBVERSE BOOKS
RRP £6.99 each (paperback), £3.99 (download)

The Black Archive

Various books, dwelling in the dark and dusty 'Critical Studies' corner of Waterstone's, have, over the years, subjected *Doctor Who* to a thorough, scholarly grilling. What we've never had, however, are any academically minded books about individual stories (not counting 1983's *The Unfolding Text*'s starry-eyed obsession with *Kinda*). So, taking its cue from the BFI's long-established series of *Film Classics* paperbacks, Obverse has let loose its first batch of *Black Archive* essays that each grab a story and subject it to a thorough 20,000- to 40,000-word evisceration.

WRITTEN BY Jon Arnold, James Cooray Smith, LM Myles, Philip Purser-Hallard

The plan is to release six books a year (which should keep Obverse busy for the next few decades), but, as a launch splash, the first four titles have been put out together: *Rose* by Jon Arnold, *The Massacre* (no '*… of St Bartholomew's Eve*' for the kicking-it-old-skool guys at Obverse) by James Cooray Smith, *The Ambassadors of Death* by LM Myles and *Dark Water/Death in Heaven* by the range's honcho, Philip Purser-Hallard. These aren't, let's stress this, extended reviews, but are designed to introduce, interpret and analyse the individual stories.

Rose's significance as a warm boot of the series is clear, while Steven Moffat's death-drenched 2014 finale, is, for Purser-Hallard, 'the most satisfying series finale [Moffat] has been responsible for, and the best since Christopher Eccleston's departure.'

But while *Rose* and *Dark Water/Death in Heaven* seem to justify themselves for a critical prod and a poke, *The Ambassadors of Death* and especially *The Massacre* are on the top of few people's favourite lists. For Myles though, the 1970 season, and *Ambassadors* specifically, feels tonally distinct from anything else in the show's run, a tough-boned, humour-lite story 'with no true villains'. '*Doctor Who* at its most adult,' she contends.

It's *The Massacre* which is perhaps the most eyebrow-raising choice here, but probably the most needed. No film copies exist of John Lucarotti's four-part adventure, and no telesnaps either, making it one of the most unknowable stories in the *Doctor Who* canon. Smith is as well schooled in the political and social history of *The Massacre*'s setting as he is in the history of the story's production (it's a story of 'disputed authorship', shall we say), and his book gives an often-overlooked story some well-deserved attention.

The intensity of the critical analysis varies from book to book. Both Smith and Purser-Haggard's have the greater intellectual weight (there's a lengthy examination of the nature of gender identity and expression in Philip Purser-Hallard's *Dark Water/Death in Heaven* essay), while Myles and Arnold's (much slimmer) volumes are least likely to scare away the less scholastic reader.

All however find fresh and sometimes contentious ideas to talk about, whether it's Arnold's bold assertion that *Rose*'s Clive ('the avatar for the old audience') gets killed to 'make way for the new' or Purser-Hallard's observation of the Remembrance Day echoes in *Dark Water/Death in Heaven*.

'Shedding new light on an old subject' is how Obverse's Stuart Douglas sums up the *Black Archive* series, which is a grandly ambitious thing to attempt with something as exhaustively detailed as *Doctor Who*. But they actually manage it. Treat your bookshelf. **STEVE O'BRIEN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The Peterloo Massacre

The purely historical *Doctor Who* story, with no sci-fi twists or celebrities, is a rare thing these days. A lot of the reason for this is that history is often quite ugly, full of terrible events. It can't always be fun, or a vehicle for fish-out-of-water comedy and flirting. You can't always save the day, either.

The Peterloo Massacre drops the Fifth Doctor, Tegan and Nyssa into one of England's darkest hours, one that doesn't tend to trouble the syllabus at school. The TARDIS, knocked sideways by the furious smog of the Industrial Revolution, lands on the outskirts of Manchester in 1819 – crashing outside the grand mansion of factory owner Mr Hurley (Robbie Stevens), who makes the crew his guests.

Hurley's a self-made man, and proud. He's one of the great and the good, and enjoys showing off the life he's made for himself, his son and heir, and daffy wife. He's a magistrate and a Captain of the local militia as well, and the factory he runs is a true satanic mill, staffed by women and children. Hurley doesn't care. In his eyes they should be glad of the work.

In stark opposition to Hurley's brutal views is his young maid, Cathy (Hayley Jayne Standing) – who's quite the firebrand. She's a passionate advocate of workers' rights, excited at her invitation to speak at the worker's march to St Peter's Field – a peaceful protest, as thousands of working-class people gather for a day of speeches and banners on a summer's day. She befriends Nyssa, and gleefully drags her along. Meanwhile, Hurley is providing 'security'. He's fond of Cathy, but this doesn't stop him from relishing his crowd-control duties a bit too much.

WRITTEN BY Paul Magrs

STARRING

Peter Davison	The Doctor
Sarah Sutton	Nyssa
Janet Fielding	Tegan
Hayley Jayne Standing	Cathy
Robbie Stevens	Hurley
Gerard Kearns	William
Philip Labey	Thomas Tyler

And then it all goes horribly wrong, as Hurley and his fellow drunken officers ride at the peaceful crowds with swords drawn, leaving carnage in their wake.

Paul Magrs' script is a grim masterpiece, steadily building up to the true events and aftermath of Peterloo like a slow car crash. Jamie Anderson's direction is both sensitive and tense, and the cast responds with stellar performances. Hurley and Cathy are the poles this story revolve around, and they're both brilliant – Standing bringing Cathy's idealism and terrible loss to life, and Stevens as the most fully rounded of bullies.

The regulars are at their best here. The Doctor is frustrated and hamstrung by events, knowing what's coming, but unable to intervene – his main mission is rescuing Nyssa and getting away. However, Peter Davison's angry, raw performance as he confronts Hurley is blistering. For a minute, you really wonder what he's going to do. Janet Fielding plays another blinder in Tegan's usual role as voice of reason – but it's Sarah Sutton who gets the strong emotional material. Caught in the middle of events, she's the most affected, and in turn both tender and angry.

You wouldn't want *Doctor Who* to always be like this. But when stories this good come along to shine a light on the darker pages of history, they're to be cherished.

MARTIN RUDDOCK

AUDIO DRAMA

BIG FINISH
RRP £20 (CD/download)

Doom Coalition 2

Whether it's the reputation of the scripts or those famous lunches we keep hearing so much about, Big Finish really is attracting an extraordinary calibre of acting talent these days. The call sheet for *Doom Coalition 2* wouldn't disgrace a primetime TV drama – indeed, that's where most of its cast is usually to be found. And has there ever been a more supercharged TARDIS crew than Paul McGann, Nicola Walker and Hattie Morahan? (That's the same Nicola Walker who recently took top billing in one of ITV's most acclaimed dramas in an age. What next – Sir David Jason as K9?) Throw in Mark Bonnar as recurring villain the Eleven – a Time Lord criminal with the ultimate split personality – and Alex Kingston as a certain space-haired archaeologist, and that's quite some rep company.

WRITTEN BY Nicholas Briggs, John Dorney, Marc Platt, Matt Fitton

STARRING

Paul McGann	The Doctor
Nicola Walker	Liv Chenka
Hattie Morahan	Helen Sinclair
Alex Kingston	River Song
Mark Bonnar	The Eleven
Kirsty Besterman	Ishtek/Lilly
Andrew Dickens	Voord Guard
Emma Cunniffe	Caleera
Vincent Franklin	Lord Stormblood
Jacqueline King	Lady Sepulchra
Hamish Clark	Swordfish
James Jordan	Charles Virgil McLean
Paul Marc Davis	Pepé Gonzalez
Cory English	Sam Sonora
Laura Harding	Ethel Halliday
Enzo Squillino Jnr	Aldo Deluca
Derek Ezenagu	Ruslan/Ivo

Don't be fooled by the apocalyptic, seven-minutes-to-midnight title, though: this second quartet of *Doom Coalition* stories gets off to a positively leisurely start with Nicholas Briggs' *Beachhead*, a wonderfully atmospheric tale that opens with the sort of minor drama – a river running through a West Country seaside town bursts its banks – that normally troubles Postman Pat. But the floodwaters also disturb an alien spaceship buried on the beach while, for one local, the Doctor's arrival brings memories to the surface of a previous visit by UNIT and its white-haired dandy of a scientific adviser.

Fittingly, given such a backstory, *Beachhead* develops into a classic, isolated village-under-siege adventure that would have slotted seamlessly into the Jon Pertwee era. There's also an extra coating of nostalgia when the crash-landed aliens turn out to be the Voord – *Doctor Who*'s original rubber monsters, from way back in 1964. Plus, for real traditionalists, we get a companion sighing, "So much for our holiday!" and a villain who gets his comeuppance while shrieking, "What is happening? This cannot be!"

Delightful though this is, the real jewel of this collection is John Dorney's *Scenes from Her Life*, in which the Doctor, Liv and Helen arrive aboard a TARDIS that's been stripped of its exterior dimension by the Time Winds, and now hangs in the vortex like a vast, abandoned gothic city. It's a striking image, and Dorney's whole script is a convincing exercise in world-building, as our heroes discover the raddled old Time Lords aboard the ship are conducting hideous experiments on the people in their captivity.

Despite the epic architecture, it's essentially a chamber piece, beautifully played by a small cast (including Sylvia Noble herself, Jacqueline King) – though it's slightly disappointing to hear the great Vincent Franklin, so fabulous in *Cucumber* and *Happy Valley*, turning the dial all the way up to 'Richard Briers' as Lord Stormblood.

The Gift sees the Eighth Doctor returning to San Francisco – "where I was and will be reborn" – for an adventure set against the backdrop of the 1906 earthquake that devastated the city. It's surprisingly lightweight fare from Marc Platt – one of *Doctor Who*'s more fertile minds – with even the climactic quake feeling a bit understated (or as understated as earthquakes get, anyway). But then, perhaps disaster movies aren't really the best fit for the audio medium. It's also one of those stories in which the enemy turns out to be a parasite feeding on psychic energy. Well, aren't they all these days?

There is no such coyness in Matt Fitton's *The Sonomancer*, in which an entire planet starts to tear itself apart – very, very noisily. "A little chaos is good for the soul," declares one character. Perhaps, but it's less kind on the ears, as the cast members are reduced to shouting declamatory statements at each other over what sounds like a wardrobe full of kettle drums falling down a cliff. (Liv even has a big, crunchy fight dressed in robot armour, where the combatants helpfully say things like, "You've dropped your gun in the lava!")

The story's headline draw, of course, is Alex Kingston as River Song – even if, once again, the script must conspire to keep the Eighth Doctor and his future bride apart. "It's bad luck to see him before the wedding," explains River, in typically quotable fashion. "Especially this many lives before the wedding."

Despite these later act wobbles, this box set is worth the admission price for the opening half alone, and for the sheer joy of hearing one of the best casts ever assembled in the service of *Doctor Who*. That goes double for McGann, Walker and Morahan who, far from being a doom coalition, are a positive dream team.

PAUL KIRKLEY

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

Death to the Daleks

Some of the old *Doctor Who* novelisations are as reassuring as a well-worn comfort blanket; *Death to the Daleks*, first published in 1978, is no exception. That dramatic, explosive cover; the artfully constructed prose of the master, Terrance Dicks, perfectly capturing the essence of the TV original; Daleks blasting away with machine guns. It's good, potent fare, and that reassuring aura is repeated in this unabridged audiobook, given new life in a pleasingly entertaining form by Jon Culshaw.

Death to the Daleks is classic stuff, pure Terry Nation from the top of its power-drained TARDIS to the tip of its dramatic climax with a grumpy Scotsman redeeming himself by blowing the Daleks to bits above the planet of the Exxilons. Drained of power, the Daleks are forced to rely on their wits, and rarely have they been so cunning in subjugating the savage Exxilons and enslaving the humans to get their grubby protuberances on the plague-curing parrinium ore and hold the galaxy to ransom. And in the middle of it all are the Doctor and Sarah, powerless, trapped, and caught in the conflict, with the riddle that is the ancient City of the Exxilons for the Doctor to stick that beaky nose into.

FEATURING The Third Doctor
WRITTEN BY Terrance Dicks
READ BY Jon Culshaw

The adventure is a perfect choice for audio treatment, with short chapters that help punch up what is already a pacey adventure, and chock-full of elements ripe for a sound designer to get stuck in to. Exxilon arrows slice through the air, thudding with deadly force into the ground, grappled fights have an intensity, while the Daleks themselves have a physicality in the space thanks to the application of those modern series whines and clicks to their movements. Best of all is the full-blooded chatter of machine guns as the power-challenged Daleks open up with their hastily bolted on projectile weapons, easily bettering the TV version's somewhat pea-shootery variants.

Having Nicholas Briggs on voice duties as the Daleks is always a boon to these audios, but the real star of this show is reader Jon Culshaw. His Third Doctor is fresh and new, evoking the clipped speech patterns of Jon Pertwee with uncanny skill. But it doesn't stop there – Exxilon ally Bellal is a delight, contrasted with the dour gruffness of Dan Galloway that show off Culshaw's range as a gifted voice

DOCTOR WHO
DEATH TO THE DALEKS

artiste. He might be on less certain territory with the descriptive passages, but that doesn't stop this being an assured reading with plenty of warmth and depth.

The hit rate with this range of classic Target readings is always high, but every now and then, a title comes along that stands out. *Death to the Daleks* is one such release where the original novel, sound design, music and a gifted reader come together to make something special. This'll be the one I return to again on a rainy Sunday afternoon when I'm after something cosy and reassuring that will transport me back to 1978. **MARK WRIGHT**

AUDIO READING

BBC AUDIO
RRP £9.25 (CD)

The Memory of Winter

For the final instalment of its *Winter* series, BBC Audio has wheeled out one of the big guns in the form of Kate Lethbridge-Stewart herself, Jemma Redgrave. An inspired choice she is, too: Redgrave has a wonderfully restful, velvety reading voice entirely suited to George Mann's story which, despite serving as a season finale, is actually a fairly low-key, low-stakes historical adventure – and none the worse for that.

FEATURING The Twelfth Doctor
WRITTEN BY George Mann
READ BY Jemma Redgrave

The set-up is explained by the Doctor in an amusingly concise bit of info-dump: "One minute we're happily drinking tea in Union Square, the next we're in 1429 in a French wood with a corpse."

Once again, it's a member of the mysterious Winter family – who has somehow come into possession of a card that allows them to call on the Doctor's help in their darkest hour – that has so rudely interrupted the Time Lord's day.

This time, the summons has landed the TARDIS in the middle of the Hundred Years War – the cue for a historical adventure that wouldn't have felt out of place during the William Hartnell era. And it's a celebrity historical to boot, as the Doctor and Clara throw their lot in with Joan of Arc in order to face down a 'memory parasite' that's feeding on... well, the clue's in the name, really.

BBC
DOCTOR WHO
THE MEMORY OF WINTER
AN ORIGINAL AUDIO ADVENTURE

Having the Time Lord and the Maid of Orleans forge an alliance makes for an intriguing dynamic – the man of science and the holy warrior, intent on sending demons "screaming back to Hell" with her righteous sword. The twist, though – and it's a real doozy – comes when Joan begins describing her famous 'visions' – including one about the 'Saints of Gallifrey'...

Mann is adept at painting pictures with words. He also captures the Twelfth Doctor perfectly – as, indeed, does Redgrave, who gets closer to Peter Capaldi's distinctive intonation than any of the series' previous readers.

Charged with wrapping up the Winter mystery, Mann favours 'quietly convincing' over any world-shaking revelations. Again, it's a textbook example of how you don't always need fireworks to produce sparkling *Doctor Who*. **PAUL KIRKLEY**

> **'Jemma Redgrave gets closer to Capaldi's intonation than any of the previous readers.'**

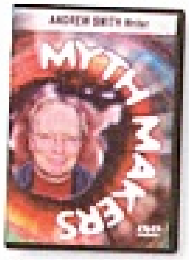
DVD

REELTIME PICTURES
RRP £10 (DVD), £5 (download), £3 (stream)

Myth Makers: Andrew Smith

'Teenage takeover in *Doctor Who?*' questioned the *Radio Times* heading as *Full Circle*, the third story in Tom Baker's final season, screened in 1980. Under the header was a picture of *Doctor Who's* new full-time companion, played by 19-year-old Matthew Waterhouse, standing beside the story's writer, 17-year-old Andrew Smith.

Sorry... *how* many years old? In 1980, Rutherglen-born Andrew Smith found himself living the fan dream to become the youngest-ever writer to work on *Doctor Who*. And, 36 years later, he's *still* the youngest-ever writer to work on *Doctor Who*. Even Tom Baker was nice to him at a time when Tom Baker was rarely nice to anyone. In fact, given his tender age, Smith's experience on *Doctor Who* seemed to have been blissfully drama-free. Filming went uncommonly smoothly (and with fair weather), producer John Nathan-Turner was friendly and helpful and Smith's script journeyed to the screen with barely any tinkering from script editor Christopher H Bidmead, which, given how much interference an old hand like Terrance Dicks had from the new guy, must have felt like a hearty back pat.



So how did Smith end up with a scriptwriting caption card on *Doctor Who* when so many other fans only dreamed of it? "You've got to want to write, not just *Doctor Who*," he says here. His lust for the TV byline meant that he was firing off pitches in every direction and not just to whoever was in charge of *Doctor Who* at the time. It's a piece of advice that's as hotly relevant now as it was in 1980, in case any wannabe Andrews are thinking of flashing their literary wares at Chris Chibnall.

Out of the writing game for much of the past 30 years, Smith finds himself, in 2016, as a treasured part of Big Finish's audio repertory, reuniting with Tom Baker (who, apparently, is even nicer these days) as well as penning a follow-up to *Full Circle* in the form of the Peter Davison-headlining *Mistfall*.

Sadly, the interview doesn't make any time for Smith's other fascinating career, as a Senior Police Officer with three decades' service, but – as it is – this is a pleasingly fan's-eye view of *Doctor Who* as it was the early months of the 1980s. **STEVE O'BRIEN**

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BBC

DOCTOR WHO

SYLVESTER McCOY, GEOFFREY BEEVERS AND ALEX MACQUEEN

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BIG FINISH WE LOVE STORIES

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest CD stories and books!

Crossword

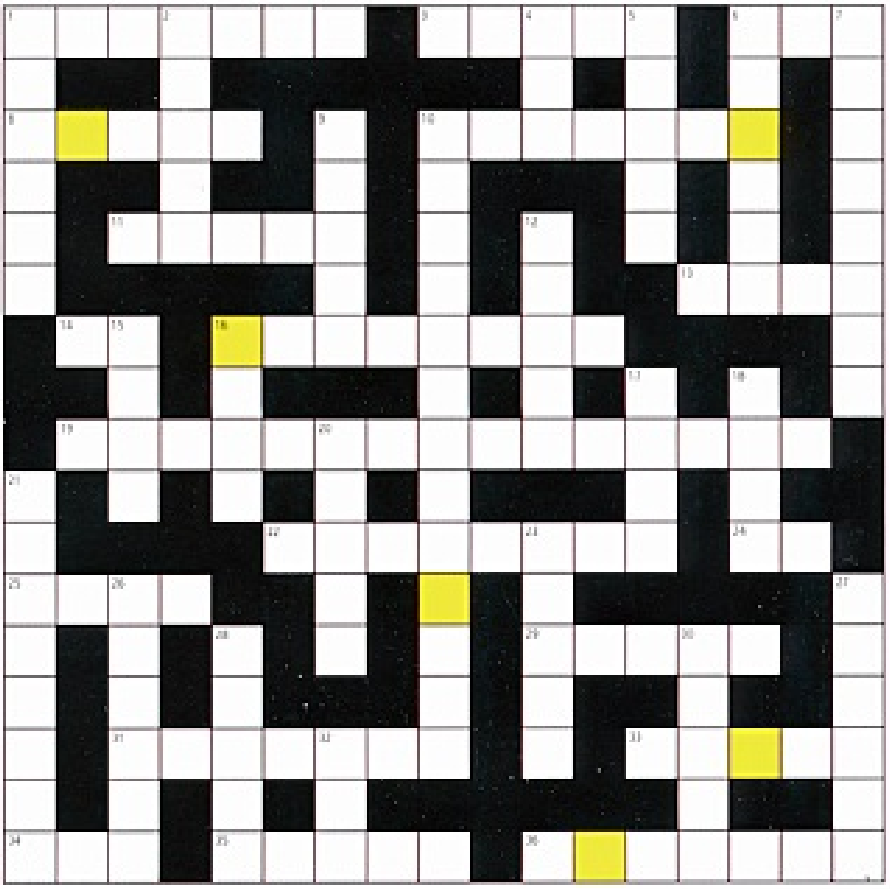
Do you know your Captain Munro from your Captain Magambo? Then why not try this puzzle?

WIN! AND YOU WILL OBEY ME

Big Finish's 'two Masters' trilogy begins with *And You Will Obey Me* by Alan Barnes. The stories explore one of *Doctor Who*'s most successful baddies across multiple bodies, as three Doctors cross paths with different incarnations of their Time Lord nemesis. *And You Will Obey Me* pairs the Fifth Doctor with the decaying version of the Master played by Geoffrey Beevers (from 1981's *The Keeper of Traken*).

The Master is wanted for crimes without number across five galaxies and has escaped his pursuers. His last known location is Upper Hexford in 2016 and he is now apparently dead and buried in an unmourned grave in a lonely churchyard. Meanwhile, the Doctor is at an auction, trying to buy a grandfather clock...

The story is available now priced £14.99 on CD, or £12.99 to download. We've got **FIVE** CDs to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form the name of a planet visited by the Doctor. See the opposite page for details on how to enter.



ACROSS

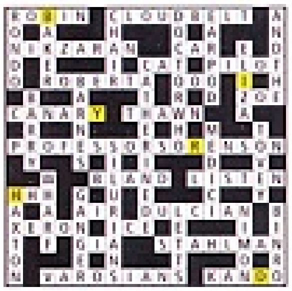
1 Planet Le Verrier station orbited (7)
3 (and 15 Down) Played 4 Down (5,4)
6 The Wholeweal Community's Nancy introduced herself to Jo as this (3)
8 (and 7 Down) Astronaut on Mars Probe 7 (5,8)
10 (and 21 Down) Astronaut sent to rescue his missing Mars Probe 7 colleagues (7,3,5)
11 Dingwall or Parkes - actors who appeared with the Tenth Doctor (5)
13 James ___ - he appeared with three Doctors (4)
14 Production code of *The Smugglers* (1,1)
16 (and 18 Down) Trap set for the Doctor by the Great Intelligence (3,3,2,4)
19 Inventor of the Morpheus process (5,10)
22 Astronaut on Mars Probe 7 (3,5)
24 Production code of *Fury from the Deep* (1,1)
25 Device used by the Movellans (4)
29 She was instrumental in one of the Doctor's regenerations (5)
31 His mind was stolen by Skagra (7)
33 Sam _____ the Quick (5)
34 Casp, for example (3)
35 Kavell, for example (5)
36 Commander of Sea Base Four (7)

DOWN

1 He was played by 13 Across (6)
2 Sontaran Battle Fleet commanded by General Staal (5)
4 ___ Bennett - geologist sent on Mars mission (3)
5 One of Captain Dent's security guards (5)
6 He planned to spread his kind throughout the galaxy (6)
7 See 8 Across
9 _____ Bennett - fiancé of Donna Noble (5)
10 She played Clara (6,7)
12 Ace managed to created a time _____ in her bedroom (5)
15 See 3 Across
16 ____ *Street* - working title for *Face the Raven* (4)
17 Colonist whose settlement was threatened by Captain Dent (4)
18 See 16 Across
20 (and 30 Down) She played Marta in *State of Decay* (5,5)
21 See 10 Across
23 Surname of actor who played one of the Doctor's companions (5)
26 Planet visited by the Second Doctor (6)
27 Grugger, for example (6)
28 One of Tegana's men (5)
30 See 20 Down
32 One of the creatures used in the battle against the Mire (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: HYBRID

WIN! NIGHTSHADE CD!

DOCTOR WHO
NIGHTSHADE
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

This full-cast audio drama from Big Finish is based on the 1992 novel by Mark Gatiss from Virgin's series of *Doctor Who: The New Adventures* books.

Professor Nightshade provides tea-time terror for all the family, and is the most-loved show in Britain. But Professor Nightshade's days are long over, and Edmund Trevithick is now just an unemployed actor in a retirement home, fondly remembering his past. But Trevithick isn't the only one reminiscing. Throughout his village, people are falling prey to their memories. At first, harmlessly – but then, the bodies begin to turn up...

The Doctor and Ace arrive on the scene, but, with the Doctor planning his retirement, it may be time for Professor Nightshade to solve one last case.

Nightshade is written by Mark Gatiss and is adapted by Kyle C Szikora. It stars Sylvester McCoy as the Seventh Doctor, Sophie Aldred as Ace and John Castle as Edmund Trevithick. It is available in April from Big Finish, priced £14.99 on CD, or £12.99 to download. We have **FIVE** copies of the CD to give away to readers who can answer this question correctly:

On which famous fictional character is Professor Nightshade based?

☐ Professor Bernard Quatermass
☐ Professor Bernice Summerfield
☐ Professor Branestawm

WIN! DOCTOR WHO NOVELS!

DOCTOR WHO
BATTLEFIELD
DOCTOR WHO
THE VISITATION

Seven *Doctor Who* novels, originally published as part of the classic Target Books range in the 1970s, 80s and 90s, are republished on 28 April.

The novelisations are: First Doctor story *Doctor Who and the Zarbi* by Bill Strutton; Second Doctor story *Doctor Who and the Web of Fear* by Terrance Dicks; Third Doctor story *Doctor Who and the Dinosaur Invasion* by Malcolm Hulke; Fourth Doctor story *Doctor Who and the Genesis of the Daleks* by Terrance Dicks; Fifth Doctor story *Doctor Who: The Visitation* by Eric Saward; Sixth Doctor story *Doctor Who: Vengeance on Varos* by Philip Martin; and Seventh Doctor *Who: Battlefield* by Marc Platt.

The covers all feature art by Chris Achilleos, with the artwork for *The Visitation*, *Vengeance on Varos* and *Battlefield* being brand-new commissions.

The books will be available both as paperbacks (£6.99) and as ebooks (£4.99). We've got **THREE** sets of all seven novelisations in paperback to give away to readers who are able to answer this question:

***Doctor Who and the Dinosaur Invasion* is an adaptation of which television story?**

☐ *Invasion of the Dinosaurs*
☐ *The Dalek Invasion of Earth*
☐ *The Zygon Invasion*

WIN! THE KING'S DEMONS TALKING BOOK!

BBC
DOCTOR WHO
THE KING'S DEMONS
TERENCE DUDLEY

Mark Strickson, who played the Fifth Doctor's companion Turlough, provides an unabridged reading of Terence Dudley's novelisation *The King's Demons*, based on his 1983 TV adventure featuring the Fifth Doctor, as played by Peter Davison.

It is 4 March 1215, and the TARDIS materialises in England during a jousting match, which is being held in the presence of King John. It soon becomes apparent to the Doctor that something is very wrong. Why does John express no fear or surprise at the time travellers' sudden appearance, and indeed welcome them as the King's Demons? And what is the true identity of Sir Gilles, the King's Champion?

Very soon the Doctor finds himself involved in a fiendish plan to alter the course of world history, by one of his oldest and deadliest enemies.

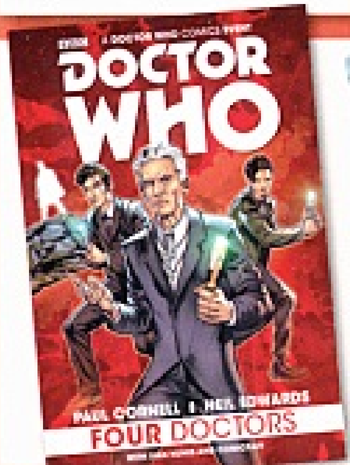
The King's Demons is available to pre-order now and is out next month on CD from BBC Audio, RRP £20.

We have got **FIVE** copies of *The King's Demons* to give away to lucky readers who can answer the following question:

Which famous document did King John issue in 1215?

☐ The Magna Carta
☐ A Manga comic
☐ *Doctor Who Weekly* Issue 1

WIN! FOUR DOCTORS COMIC COLLECTION!



The *Four Doctors* comic collection features the first meeting between the Tenth, Eleventh and Twelfth Doctors, with guest cameos from past incarnations.

Written by Paul Cornell, author of the acclaimed *Doctor Who* episodes *Father's Day* and *Human Nature/The Family of Blood*, and drawn by Neil Edwards (*Iron Man*, *Amazing Spider-Man*, *Legion of Superheroes*), this five-part crossover adventure journeys from the Time War to 1920s Paris, and on to the ends of the universe.

An attack by the Reapers, antibodies of the universe; a photo that should never have been taken, that spells doom for reality; a hidden enemy lurking outside of known time; and a breathless chase through three TARDISes... Three Doctors and three companions feature in this adventure, bringing with them lots of heated discussions and perfectly phrased insults.

Four Doctors is available now from Titan Comics, priced £10.99. It's also available to download from Comixology, priced £10.49. We've got **FIVE** copies of the comic collection to give away to readers who can answer this:

Who played the Tenth Doctor in *Doctor Who*?

☐ David Tennant
☐ David Cameron
☐ David Beckham

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 28 April and close at midnight on Wednesday 25 May 2016. Entrants must be resident in the UK. One entry per person. Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

BOOKS **BBC BOOKS**
RRP £6.99 each

Doctor Who Novelisations

RELEASED 28 APRIL

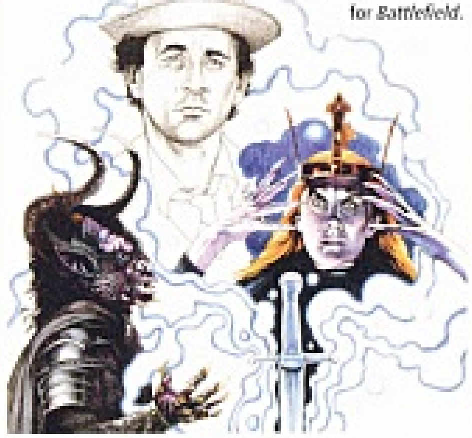
IN A NUTSHELL: Seven classic novels based on TV stories are given a new lease of life...

The impact, influence and legacy of Target Books can never be overestimated. From Russell T Davies to Steven Moffat, Neil Gaiman to Mark Gatiss, the imprint's 30-year range of *Doctor Who* novelisations would form the fans of today, keeping them interested in a show that – at the time – was impossible to re-watch. As Justin Richards, the creative director of BBC Books' *Doctor Who* line, tells **DWM**:

"I think a lot of fans basically learned to read from the Target Books. They first came out in 1973, and you didn't get domestic video recorders until the 80s. So for a long time the books were the only way to relive past *Doctor Who* stories. I remember seeing a copy of *The Cave Monsters* in our local newsagents when I was about 12. I'd just spent my money on sweets, so I ran all the way home to borrow 25p and all the way back again to buy this book. And then I discovered there was another one, *The Auton Invasion*! I remember being hugely excited. Particularly because these were stories that were only on TV three years previously, so actually experiencing them again was terrific."

Most of the range is now out of print, but is returning, gradually, through reprints. In 2011 and 2012, BBC Books republished a dozen novels and is now republishing seven more. Covering each of the first seven Doctors, the titles include *Doctor Who and the Zarbi* by Bill Strutton (First Doctor); *Doctor Who and the Web of Fear* by Terrance Dicks (Second Doctor); *Doctor Who and the Dinosaur Invasion* by Malcolm Hulke (Third Doctor); *Doctor Who and the Genesis of the Daleks* by Terrance Dicks (Fourth Doctor); *Doctor Who: The Visitation* by Eric Saward (Fifth Doctor); *Doctor Who: Vengeance on Varos* by Philip Martin (Sixth Doctor); and *Doctor Who: Battlefield* by Marc Platt (Seventh Doctor). Each one comes with an introduction by Justin, who helped decide on the range.

"It was just about getting a good mix of Doctors and good stories well novelised," he says. "I'm particularly excited about *The Zarbi*, because it's the last of the original three books that hasn't been reprinted. *The Web of Fear* and *Genesis of the Daleks* are favourites of mine too. The reprints we've done so far have been well received, so if these do well then we'll do more. I'd ideally like to reprint them all. We're doing seven this year, and maybe we'll do seven next year – let's see."


The new artwork for *Battlefield*.

One of the most exciting things about this range, however, is that they will feature three new covers from artist Chris Achilleos, who originally illustrated many of the 60s and 70s books. His work, once described by Steven Moffat as 'masterpieces', *is* Target for most fans, who will fondly remember his art as striking and iconic. Commissioned by Grace Paul, an editorial assistant at BBC Books, he was tasked with recreating that style for latter stories *The Visitation*, *Vengeance on Varos* and *Battlefield* (titles released past his time as illustrator), in order give the series a sense of visual consistency.

"It was a pleasure to work with Chris," says Grace, "and he was obviously very excited about coming up with new artwork. He watched all three stories for reference and from there he set about illustrating the jackets in the original style. When I initially spoke to him, he said that we wouldn't be disappointed with the new artwork and, when he delivered it, he was right!" **STEPHEN KELLY**

> "I think a lot of fans basically learned to read from the Target Books."
>
> **JUSTIN RICHARDS WRITER**

BOOK **BBC BOOKS**
RRP £12.99 (hardback)

In the Blood

RELEASED 12 MAY

IN A NUTSHELL: All over the world, people are 'ghosting' each other on social media. Dropping their friends, giving vent to their hatred, and behaving with incredible cruelty. Can the Doctor and Donna find the cause of this unhappiness before it's too late?

Daleks, Autons, Zygons, Cybermen – the world of *Doctor Who* is scary, but it's nothing compared to, say, being a woman on Twitter, or reading the comments below an online newspaper article. Hence the horror at the heart of Jenny Colgan's new novel, *In the Blood*, which sees the Doctor come face-to-face with his greatest foe yet: internet trolls.

"The vast majority of people I come across online are absolutely delightful," says Jenny, "but I am fascinated by trolls; both by the emptiness of the lives that makes people so abusive – and the stuff you see is so very horrifying in its fury – and the way people respond. It's an interesting phenomenon that we've never had before on this scale."

Set just after 2008's *Midnight*, and starring the Tenth Doctor and Donna Noble, *In the Blood* casts trolls as the victims of an alien virus, one that not only feeds on frustrated rage, but has given way to a 'trollpocalypse', a wave of anger and bitterness that has began to sweep the globe. From the streets of London to the web cafés of South Korea, to the deepest darkest forests of Rio, the Doctor and Donna must track down the source of the virus, and save us from ourselves.

"I'm aiming for a kind of *Bourne Identity*, mysterious-forces-on-your-tail, swift-moving conspiracy thriller," explains Jenny. "It being the Doctor and Donna, though, there's also a lot of very silly business thrown in." Jenny Colgan is no stranger to the Doctor and Donna, having just written a story for David Tennant and Catherine Tate in Big Finish's most recent audio series. "Oh how I love writing for those

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

All information correct at the time of going to press.

APRIL

THURSDAY 28

MAGAZINES

- ***Doctor Who Adventures* Issue 14** Panini, £3.99

BOOKS

- ***Doctor Who and the Zarbi*** [First Doctor] by Bill Strutton. BBC Books, £6.99
- ***Doctor Who and the Web of Fear*** [Second Doctor] by Terrance Dicks. BBC Books, £6.99
- ***Doctor Who and the Dinosaur Invasion*** [Third Doctor] by Malcolm Hulke. BBC Books, £6.99
- ***Doctor Who and the Genesis of the Daleks*** [Fourth Doctor] by Terrance Dicks. BBC Books, £6.99
- ***Doctor Who: The Visitation*** [Fifth Doctor] by Eric Saward. BBC Books, £6.99
- ***Doctor Who: Vengeance on Varos*** [Sixth Doctor] by Philip Martin. BBC Books, £6.99
- ***Doctor Who: Battlefield*** [Seventh Doctor] by Marc Platt. BBC Books, £6.99

MAY

WEDNESDAY 4

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 18** Panini, £9.99

THURSDAY 5

TALKING BOOKS

- ***The King's Demons*** [Fifth Doctor] by Terence Dudley. BBC Audio, £20 (CD)
- ***Shakedown*** [Seventh Doctor] by Terrance Dicks. BBC Audio, £25 (CD)

THURSDAY 12

BOOK

- ***In the Blood*** [Tenth Doctor] by Jenny T Colgan. BBC Books, £12.99

WEDNESDAY 18

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 19** Panini, £9.99

THURSDAY 26

MAGAZINES

- **DWM Issue 500** Panini, £9.99
- ***Doctor Who Adventures* Issue 15** Panini, £3.99

TUESDAY 31

AUDIO DRAMAS

- ***Vampire of the Mind*** [Sixth Doctor] by Justin Richards. Big Finish, £14.99 (CD), £12.99 (download)
- ***Gallery of Ghouls*** [Fourth Doctor] by Alan Barnes. Big Finish, £10.99 (CD), £8.99 (download)
- ***Gallifrey: Enemy Lines*** [Romana, Leela, Ace] by David Llewellyn. Big Finish, £14.99 (CD), £12.99 (download)
- ***Torchwood: Ghost Mission*** by James Goss. Big Finish, £9.99 (CD), £7.99 (download).
- ***The Tenth Doctor Adventures: Technophobia*** by Matt Fitton; ***Time Reaver*** by Jenny T Colgan; ***Death and the Queen*** by James Goss. Big Finish – available as a limited edition set for £30 (CD), £25 (download) or individually for £10.99 (CD), £8.99 (download).

AUDIO READING

- ***This Sporting Life*** [First Doctor] by Una McCormack. Big Finish, £2.99 (download)

JUNE

WEDNESDAY 1

BOOK - PARTWORK

- ***Doctor Who: The Complete History* Issue 20** Panini, £9.99

THURSDAY 23

MAGAZINE

- ***Doctor Who Adventures* Issue 16** Panini, £3.99

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two," she says. "You don't actually see that many male/female friendships on screen without some kind of unresolved sexual tension, so I really enjoy portraying that. My biggest challenge is to stop them from just having a laugh and actually make them do some proper world-saving."

Of course, when it comes to *Doctor Who*, the problem of online abuse is not purely a fictional one. Historically, the show has thrived, survived and been revived by its fans, whose passion is rarely matched by any other fanbase in science-fiction. Yet, in the internet era, that passion has, on occasion, manifested itself as something far uglier and cruel than mere criticism, with Steven Moffat himself having been the victim of "vicious remarks" from the "occasional attention-seeking ranter" that he has found it difficult to deal with online.

"The crap Steven gets for being a genius and working nine times harder than everybody else is insane," says Jenny. "I should stress that I have never had anything but politeness, even from people who don't like my stuff over at [*Doctor Who* forum] Gallifrey Base, but I love *Doctor Who* – I really, really love it. The character is very real to me. When I was a child, I spent an awful long time hoping and wishing that he was. So I don't understand that the one thing the Doctor preaches – try to do the right thing, keep a cool head in a tight spot – is the one thing that that tiny percentage of fandom absolutely will not do."

STEPHEN KELLY

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

Vampire of the Mind

RELEASED 31 MAY

IN A NUTSHELL: Somewhere off the south coast of England, there's a lonely island. On that island stands a solitary castle, long since abandoned – haunted, they say. But the truth is, that castle houses something far worse than mere ghosts...

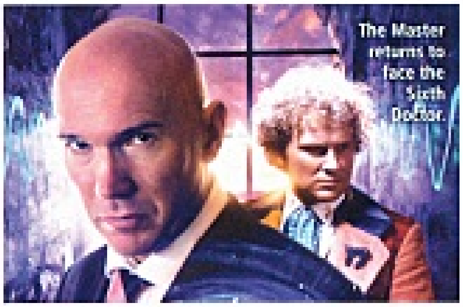
The middle instalment of Big Finish's multi-Master trilogy pits the Sixth Doctor, as played by Colin Baker, against Alex Macqueen as his arch-enemy.

"There are good things and bad things about it," says author Justin Richards, of writing for the Master. "It's nice because you get to build on something that already exists, and there's a huge heritage that you can draw on. The disadvantage, if there is one, is that you are constrained a little by what's been defined about the character already."

Helpfully, *Vampire of the Mind* sees Macqueen's take on the Master – a role he's been playing on audio since 2012 – enter some new territory. "I think he's more obviously evil and unpleasant in this one," Justin reveals. "He's not as charming and urbane as he can be. He's got a plan, and he's carrying it out no matter what."

The story begins with the Doctor searching for Professor Threadstone, an old friend who has mysteriously disappeared.

"He sets about trying to track him down, and that leads him into all sorts of trouble!" says Justin. "It's mostly set on an island, which gives it a fairly secluded environment, so the Doctor is very much on his own, apart from who he's working with..."



The Master returns to face the Sixth Doctor.

His temporary companion is Heather Threadstone – daughter of the missing professor, and a brilliant mind in her own right.

"You always need some sort of companion in the story," Justin acknowledges, "so I invented Heather, who's a scientist – so she's not daft! She has a very personal reason to get involved, and she knows the Doctor from a long time ago. They get on very well, but I think the Doctor still sees her as the little girl he remembers, whereas obviously she's rather more grown-up now, and catches on to things rather quicker than perhaps he expects her to."

Heather and the Doctor's investigations lead them to the suspiciously named Dominus Institute.

"For what he's up to, the Master needed some sort of scientific base," explains Justin. "It just seemed nice to have it as a sort of independent research establishment rather than a government facility, or something more mainstream, like we've seen before. He starts off – not surprisingly! – undercover, so the Doctor doesn't realise who he is to begin with. He's playing a role, which the Master does quite often. In fact, even when the Doctor realises that the Master must be involved, he thinks that it's someone completely different!"

The previous story played up the creepy side of the Master – what overall effect does his presence have in *Vampire of the Mind*?

"In some ways, you could be slightly sympathetic to him, when you realise what it is that he's doing, or why he's doing it," suggests Justin. "But I don't think there's a particular effect – other than he's the Master and he's up to no good!" **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH

RRP £10.99 (CD), £8.99 (download)

Gallery of Ghouls

RELEASED 31 MAY

IN A NUTSHELL: When the TARDIS lands in Brighton, the Doctor and Romana visit Madame Tissot's travelling waxworks. But they're not the only ones interested in her exposition. When an unusual thief commits an unusual theft, the time travellers are on the case...

While researching **DWM**'s *Fact of Fiction* on *The Reign of Terror*, writer Alan Barnes found himself fascinated by legendary wax sculptor Madame Tussaud.

"She had been there in Revolutionary France," the writer explains. "It's a fascinating moment: that whole travelling show kind of thing, when she was touring round the country and had loads of rivals. She didn't just set up in Baker Street – that came towards the end of her life. There were an awful lot of these sideshow owners going round towns and setting up historical tableaux, and people would come along and look at them."

That history helped inspire Alan's *Gallery of Ghouls*, a new audio drama featuring the Fourth Doctor and Romana. "Quite a lot of my research ended up in the background of this," he nods. "It was suggested that I was taking too many liberties with the storyline to do the real Madame Tussaud, so it concerns one of her rivals. Well, two rivals, actually! The Doctor and Romana have landed in Brighton, finally in time for the opening of Brighton Pavilion – as they were in *The Leisure Hive* [1980] – only this time, they're about 30 years too early, so they're just going to sit there and wait."

They get caught up in the feud between waxworks proprietors Madame Tissot and Mister Goole.

"I wrote it as three couples, effectively – the Doctor and Romana, the Madame and her son, and Goole and Marie," says Alan. "You find yourself writing lots and lots of duologues, and you mix up these characters so that they all get an equal turn with each other.

"The real joy was the Fourth Doctor and the Second Romana," he enthuses. "Because you have two protagonists who have very much the same abilities, it becomes a different kind of *Doctor Who* story, and you can have a bit of fun with that."

There are moments of real horror throughout the adventure. "To be pretentious, this is me attempting *la douche écossaise*, which translates as 'the Scottish shower,'" Alan explains. "It's a hot and cold shower, and it was used in the Grand Guignol, the Parisian theatre. You would go from a grotesque guillotine scenario to a light comedy, and then back to eyes being plucked out or whatever! The audience never knows what to expect next. It's really heightened, but they don't know whether to laugh or gasp. It's that sort of effect you're going for. It's a bit like when people talk about [1977's] *The Talons of Weng-Chiang* as being a great gothic horror, but beginning to end it's a black comedy – that tonal blend has always been part of *Doctor Who*. It should always be a bit mixed up, and a bit uncertain. That slight sense of trepidation – 'Where's this going?' or, 'Oh god, they went there!' – I like that..." **DAN TOSTEVIN**

Dodo returns to London, 1966 in *This Sporting Life*.

AUDIO READING

BIG FINISH

RRP £2.99 (download)

This Sporting Life

RELEASED 31 MAY

IN A NUTSHELL: The Doctor, Steven and Dodo arrive in London in March 1966. Disaster has struck: the World Cup trophy has been stolen! When someone shoves part of the trophy into Steven's hands, the travellers become embroiled in the case...

For *This Sporting Life*, *New York Times* bestselling author Una McCormack was offered a rarely seen TARDIS team: the First Doctor, Steven Taylor and Dodo Chaplet.

"That was particularly attractive," Una recalls, "because I'd not written the William Hartnell Doctor before, and I really like him with that set of companions – he's got a bit sweeter by then, and a little bit more avuncular."

The story is narrated by Peter Purves, who played Steven on TV.

"Steven is a really nice character," says Una. "He's an action hero, but he never intended to be that way, so there's something quite endearing about it. When you watch him on screen, he's a very solid and reassuring character.

"I'm interested in Dodo, because she's barely in the show and they never do anything with her, so I thought, 'Let's give her a little fun adventure,' and I thought we'd take it back to where she was from. I looked up the dates, and it's 1966, so we went, 'It's got to be a World Cup story, hasn't it?'"

The cup itself – the Jules Rimet Trophy – was famously stolen just prior to the 1966 tournament, and eventually found by a canine hero.

"My brothers and my dad were really into football, so it was just one of those stories I picked up," explains Una. "And it's pleasing to think it was a dog called Pickles! So we thought, 'That'll be fun – let's do a little story about the theft.'

"I've taken bits like the ransom note, and Pickles of course – because that was *really* what I wanted to tell the story about! – and I'm extrapolating around the real events, leading up to a gag at the end."

Amid the absurdity of the real history, *This Sporting Life* touches on a topical issue.

"I was making a broader point about refugees," nods Una. "This came as I was watching the news about Syria, and it was a gentle commentary on that. You look at that and think, 'There's very little I can do – at least I can scream into the dark in a *Doctor Who* story.'" **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

Gallifrey: Enemy Lines

RELEASED 31 MAY

IN A NUTSHELL: With the threat of impending war, the Temporal Powers are growing restless. Every day, they find their future slipping away from them. Every decision they make proves critical. Time is running out... and it's running straight to Gallifrey...

The *Gallifrey* series originally ran from 2004 to 2013, following Fourth Doctor companions Leela (Louise Jameson) and Romana (Lalla Ward) on the Time Lord homeworld. Last year, the one-off Special *Intervention Earth* paired a later incarnation of Romana (Juliet Landau) with Seventh Doctor companion Ace (Sophie Aldred), and ended on a cliffhanger. The next instalment – *Enemy Lines*, told in six half-hour episodes – falls between the two previous 'eras' chronologically, but continues the story where *Intervention Earth* left off.

"Suffice to say there's a lot of wibbly-wobblyness going on!" smiles producer/director Scott Handcock. "We pick up in the future, and then go back into the past, and that is an active plot point throughout the entire story."

Lalla and Louise return, alongside Sophie.

"Lalla's incarnation of Romana realises that she has to do a few things differently to avoid the future that Juliet's incarnation witnessed," Scott explains. "It's Romana actively fighting against her own future, because she's been warned what is coming. As ever, there are political rivals for her to deal with, including Celia Imrie as the Lady Livia Caralis, and Tom Allen as her advisor. Of course, with the Time War approaching, the temporal powers are getting a bit agitated, so we also have lots of shenanigans off-world, with the CIA and Narvin and Ace, and a much bigger, darker menace looming in the background."

Celia's Livia plays a particularly important role.

"She is every bit as shrewd, intelligent, and sincere as Romana," says writer David Llewellyn. "They just disagree about lots of things! Romana's role changes, which gives her something different to do, and different characters to play off against."

"In the great tradition of female characters in *Gallifrey*, Livia is quite vampish, but with a great sense of authority," adds Scott. "Listening to Celia Imrie spar with Lalla is just electrifying. There's something very special about hearing two powerful women face-off against each other, and it's one of *Gallifrey*'s strengths. Sci-fi generally is populated by gruff male characters, so it's good to have a drama that is extremely female-focused."

But a different relationship is at the heart of *Enemy Lines*.

"The core of *Gallifrey* has always been the dynamic between Louise Jameson and Lalla Ward," Scott emphasises. "That's how the series got commissioned, and how it ran for so many series. *Enemy Lines* is all about that friendship, and what it's endured, and what it might endure, and many different elements and aspects of it. It's really a celebration of those two characters." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £9.99 (CD), £7.99 (download)

Torchwood: Ghost Mission

RELEASED 31 MAY

IN A NUTSHELL: **Sergeant Andy meets Norton Folgate – a Torchwood agent with his own agenda...**

Sergeant Andy Davidson has been part of *Torchwood* from its first episode, but always on the periphery – the ordinary man who never quite becomes part of the adventure. *Ghost Mission* is set in the present day.

"Andy gets the golden ticket," writer James Goss reveals. "He's having a cup of coffee in a café in Cardiff, and suddenly somebody turns up and says, 'I am a Torchwood assessor. Gwen wants you to join the new Torchwood. This is finally your chance.'" This being *Torchwood*, the assessor is the ghost of an agent from the 1950s, played by Samuel Barnett.

"Norton Folgate is a name I've always wanted to use for a character, cos it's one of the weirdest-sounding streets in London," James smiles. "You try to imagine what a Torchwood agent would be like in the 1950s, and it would be one of those strange Soho characters who is all brightness and camp on the surface, but is actually as dark and devious as you would expect Torchwood to be.

"So Norton is one of those people in a slightly too-nice suit, with slightly too-carefully-parted hair, who gives this impression that his life is absolutely wonderful. But there is a reason why people in the 1950s wore that kind of outside shell. Inside, they were rattling. There's a lot of that in *Ghost Mission*..."

How does Andy fare on his first assignment?

"You know that awful phrase that everybody uses – 'bants'?" says James. "Because he's seen Torchwood in action, Andy goes into it thinking that if you're lighthearted, you'll get through it. He assumes that this is just going to be a very light practice mission. But horrible, horrible things happen to him..." **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

Shakedown

RELEASED 5 MAY

IN A NUTSHELL: **For thousands of years, the Sontarans and the Rutans have fought a brutal war across the galaxy. Now the Sontarans have a secret plan to destroy the Rutan race – a secret plan the Doctor is racing against time to uncover...**

By 1994, the Doctor was no longer having new adventures on TV – but some of his enemies were. The independent film *Shakedown*, written by former *Doctor Who* script editor Terrance Dicks, featured the return of the Sontarans. The following year, Dicks adapted his script as a *Doctor Who: The New Adventures* novel, published by Virgin Books, adding more *Doctor Who* elements. Now, that expanded version is coming to audio, read by actor Dan Starkey best known for playing a number of Sontarans – notably Strax – on television.

"Terrance Dicks basically did a novelisation of the original video in the middle section of the book, and bits with the Seventh Doctor and his companions happen either side of it," Dan explains. "It's interesting, because in that middle section, obviously the Doctor and his companions aren't in it at all. It's a bit like [1965 episode] *Mission to the Unknown* – it's *Doctor Who*, but the Doctor isn't actually in it! It's like the world of the **DWM** back-up strip, or when the Paternoster Gang have had their own adventures which the Doctor doesn't feature in – the whole universe exists without the Doctor, occasionally, and it's quite nice having a separate thing, parallel to his adventures."

How does Dan think *Shakedown* portrays the monsters he knows so well?

"I think it strikes a good balance," he suggests. "They are a credible threat, but there are comic elements to them as well. There is one Sontaran who is clearly a bit dim – he's kind of the sergeant major, and he's a bit thick – but they are physically formidable, and you see them invading things and being generally horrible!" **DAN TOSTEVIN**

> **"There are bits in *Shakedown* where Terrance Dicks is clearly pushing it to a slightly more mature readership."**
>
> **DAN STARKEY** NARRATOR

Folgate (Samuel Barnett) meets Sgt Andy (Tom Price) in *Ghost Mission*.

The Sontarans continue to wage war in *Shakedown*.

BACK ON TV!

Your guide to *Doctor Who* repeats airing in the UK over the next month...

On W

APRIL

The Crimson Horror	Saturday 30

MAY

Utopia, The Sound of Drums, The Doctors Revisited: David Tennant, The Crimson Horror, Tooth and Claw	Sunday 1
Nightmare in Silver, Tooth and Claw, The Impossible Planet, The Satan Pit	Saturday 7
Partners in Crime, The Fires of Pompeii, Planet of the Ood, The Sontaran Stratagem, The Doctors Revisited: Matt Smith, Nightmare in Silver	Sunday 8
The Name of the Doctor, The Satan Pit, The Beast Below, Flesh and Stone	Saturday 14
The Poison Sky, The Doctor's Daughter, The Unicorn and the Wasp, Midnight, The Name of the Doctor	Sunday 15
Turn Left, The Stolen Earth, Journey's End, The Eleventh Hour, The Beast Below	Sunday 22

All information correct at the time of going to press.

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The King's Demons

RELEASED 5 MAY

IN A NUTSHELL: **The Doctor, Tegan and Turlough meet King John and become involved a sinister plot to change recorded history...**

The King's Demons takes the TARDIS back to the thirteenth century, when the Magna Carta was signed – an event the Master is trying to disrupt.

"Perhaps because the original remit of *Doctor Who* was to educate as well as entertain," notes sound designer Simon Power, "every so often, the stories throw up a real Shakespearean-type yarn with all the swords and sorcery of medieval England. There are lots of castles and dungeons and crossbow-bearing knights on horseback in this one, as well as a good dose of futuristic sci-fi with the Master's devious plan, and some exciting TARDIS moments."

The original 1983 television serial was just two episodes long, but its 1986 novelisation was one of the range's most expansive.

"As is often the case with two-part TV stories brought to book, it's a question of detail," range editor Michael Stevens observes. "Terence Dudley [writer of both versions] has lots of room to give us detail of what everyone's wearing, eating and feeling. That's the charm of the Target books – we have details pointed out to us that we might not have witnessed on screen. Also, the detail and dialogue is changed considerably from what was originally in the scripts, and there are a few minor deviations from the televised plot."

Mark Strickson – who played Turlough on screen – narrates, making his audiobook début.

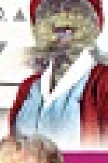
"It's very exciting," smiles Michael. "Mark gives gutsy interpretations of the various characters: Tegan, the Doctor, King John and all. If you've never heard his interpretation of a French knight, now's your chance!" **DAN TOSTEVIN**

WOTCHA!

The page that has never allowed the word 'can't' to exist. **BY THE WATCHER**

TOP TEN MEDICAL DRAMAS

- ▲ DR FENDLEMAN'S CASEBOOK ▲
- ▼ BOK MARTIN ▼
- ▲ SOLICITOR GREY'S ANATOMY ▲
- ▼ A VERY PECULIAR CACTUS ▼
- ▲ KROLL THE SQUIDWIFE ▲
- ▲ HOLBY CITY OF DEATH ▲
- ▲ CAILLEACH ARREST ▲
- ▼ EMERGENCY LALLA WARD 10 ▼
- ▲ DOOGIE CAMFIELD M.D. ▲
- ▼ DR QUINN, MET EOCENE WOMAN ▼



A History of Doctor Who in 100 Objects...

#70

THE DIMENSIONAL STABILISER

Before hooking up with the Doctor in the Land of Fiction, Lemuel Gulliver enjoyed many adventures: by his own account, he made 'Travels into Several Remote Nations of the World', to use the original title of the 1726 classic more familiarly if less accurately known as *Gulliver's Travels*. Perhaps his strangest voyages, and certainly the darkest, belong to the third and fourth parts of the book, but the most familiar are the first two, involving the inch-high people of Lilliput and the giants of Brobdingnag.

Folk myths and fairytales have long fixated on the notion of a hero dropped into a world of giants or of minuscules, but it was *Gulliver's Travels* that really crystallised the genre, even if few of its countless adaptations and knock-offs have ever grasped the satirical intent of Jonathan Swift's masterpiece. A simpler template was offered by the hit 1957 film *The Incredible Shrinking Man*, whose slew of imitators over the next decade included the Irwin Allen series *Land of the Giants*, the inevitable episode of *The Avengers* (1967's *Mission... Highly Improbable*), and, of course, our very own *Planet of Giants*.

Dr Who meets Gulliver.

The giant robot.

If you've read up on the genesis of *Doctor Who*, then you'll know that the 'minuscules' story was one of Sidney Newman's pet obsessions: at one point it was lined up to be the Doctor's first adventure. *Planet of Giants* ended up taking another year to reach the screen, but all the same it was only the beginning: from the Monoids and the Chameleons to the Tissue Compression Eliminator and the Teselecta, miniaturisation has remained a *Doctor Who* dependable ever since. But it's interesting – well, reasonably interesting – that while the series has done plenty of 'shrinking' adventures, it has rarely turned the telescope around the other way. From *Carnival of Monsters* and *Into the Dalek* to *The Invisible Enemy* and *The Armageddon Factor*, we've made no end of trips to Brobdingnag – but, give or take a few scenes of Peri chasing a tiddly little Master around the floor in *Planet of Fire*, we've never really been offered a Lilliput scenario, in which our heroes become the giants.

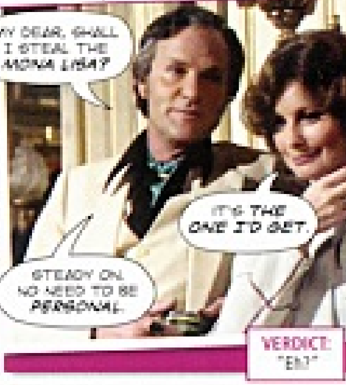
Pity, really. Imagine how much fun the production team might have had back in 1964 if, rather than materialising a tiny TARDIS in the cracks of Forester's patio, they'd opted instead to expand the ship's size by a similar ratio. A gigantic police box would have slammed into existence over a square mile of suburban England, regrettably killing thousands at a stroke, but happily ridding the world of the DN6 menace in the blink of an eye, obviating the need to sit through all that wearisome business involving a man with whistly teeth droning on about his French boating holiday until another man understandably shoots him before making a series of unsuccessful attempts to impersonate him over the telephone by not changing his voice in the slightest. Away with all of that: instead of *The Incredible Shrinking Ian*, we could have had *Attack of the Fifty-Foot Barbara*, with Jacqueline Hill stomping across a scale model of London in her slacks and polo-neck, ripping chimneys off Battersea Power Station in readiness for the next serial. Ah well. No point dwelling on what might have been.

The only *Doctor Who* escapade that comes close to such a scenario is, of course, the final episode of *Robot*, in which the title character gets zapped by a gun, swells to giant size, and obligingly goes on a King Kong rampage. Not that the series is otherwise devoid of unnatural growers: there's Azal, and Kroll, and the Nucleus of the Swarm, and the Axons' pet frog, and Magnus Greel's pet rat – and, rather curiously, a whole succession of Tyrannosaurus rexes. Of all the life-forms in the cosmos, it falls to the humble T.rex to carry the mantle of *Doctor Who*'s most unstable-of-size species. Consider the fearsome specimen in *Invasion of the Dinosaurs*, whose hind leg suddenly changes size (not to mention colour and shape) when Mike Yates runs past it. And then there are the baby Tyrannosaurs in *The Mark of the Rani*, thrown into accelerated growth by a time spillage. At the other end of the scale there's the eye-poppingly gigantic specimen in *Deep Breath*, its implausible size explained by Madame Vastra's line "Yeah but no but yeah but no but actually they were that big actually, so stuff palaeontology and balls to David Attenborough." Perhaps a neater explanation might lie in the clue offered by *Doctor Who*'s first T.rex, the one kept beneath Wenley Moor by Vastra's relatives: in some scenes it's enormous, and in others it fits into a cupboard. I reckon these resourceful Silurians have a zap-gun of their own.

IN A NUTSHELL: Size matters.

WHAT A LOAD OF RUBEISH

The astigmatic astrophysicist analyses the worst jokes in the cosmos.



MY DEAR, SHALL I STEAL THE MONA LISA?
IT'S THE ONE I'D GET.
STEADY ON. NO NEED TO BE PERSONAL.

VERDICT: "Eh?"

THE *Six Faces* OF DELUSION

Speaking only the words that Dean Swift gave me to say, I would not impose any falsities upon you. I adhere strictly to truth. So which five of the following are born of honest parents, and which one is a false traitor?

Answer revealed at the bottom of the page.

1. Bernard Horsfall, who played Gulliver in *The Mind Robber*, played him again in a 1972 BBC radio adaptation of *Gulliver's Travels*.
2. John Breslin, aka Captain Munro in *Spearhead from Space*, appears in the 1960 Ray Harryhausen epic *The 3 Worlds of Gulliver*.
3. *City of Death* guest stars Julian Glover and Catherine Schell both feature in the 1977 film adaptation starring Richard Harris.
4. Elisabeth Sladen stars as Lady Flimnap in the 1982 BBC series *Gulliver in Lilliput*.
5. *Doctor Who* movement expert Ailsa Berk choreographed the Yahoos in the 1996 mini-series starring Ted Danson.
6. Catherine Tate plays the Queen of Lilliput in the 2010 film version starring Jack Black.

SUPPORTING ARTIST *of the month*

"Okay, listen up, everybody. This is the climax of the *Doctor Who* TV Movie, so it's a very important scene, and we don't want anyone mucking up. All hell is breaking loose, so on 'Action!', you've gotta run straight towards the camera, like you're running for your lives. Professor Wagg here will be counterpointing the drama with a comedy pratfall as you all stampede past him, but remember, it's absolutely vital that everybody else looks terrified, or the whole thing might just look a bit silly. You, for example. The guy with the grey hair who's gonna be centre screen just after Professor Wagg falls over. You're going to look frightened, aren't you? You're not just going to waddle towards the camera wearing a great big goofy grin like this is the best fun you've ever had, are you? Cool, just checking. I know I can rely on you. Okay, everybody ready? And... Action!"

The Six Faces of Delusion | I have articles of impeachment against number 1. The others, I can assure you, are no traitors.

NEXT time...

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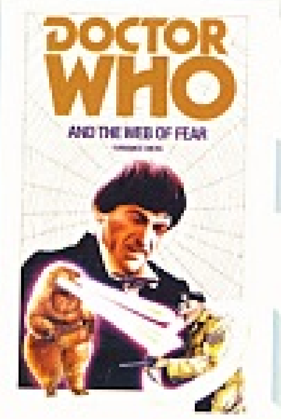
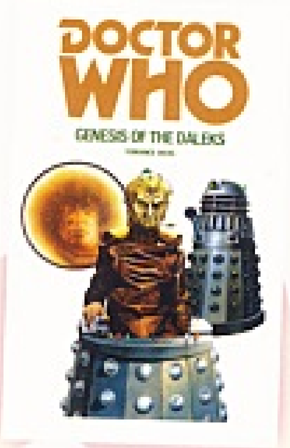
AND THE ZARBI


DOCTOR WHO
AND THE WEB OF FEAR

DOCTOR WHO
AND THE DINOSAUR INVASION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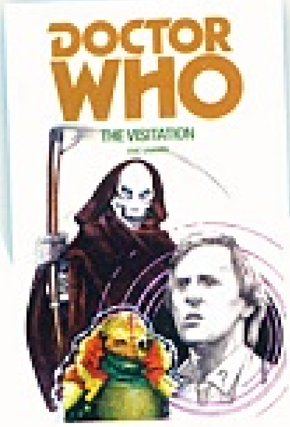
GENESIS OF THE DALEKS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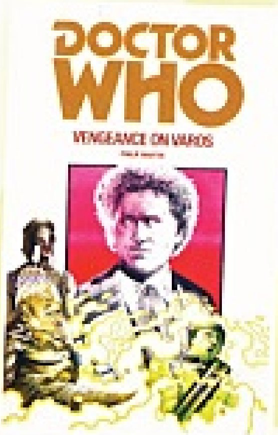
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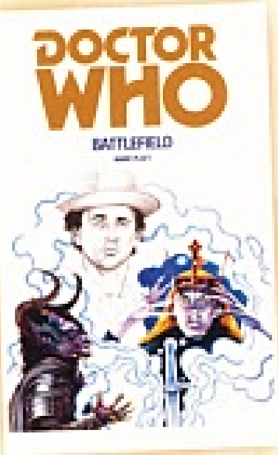
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